

“ENSIGN”
Photographic
Catalogue



1916



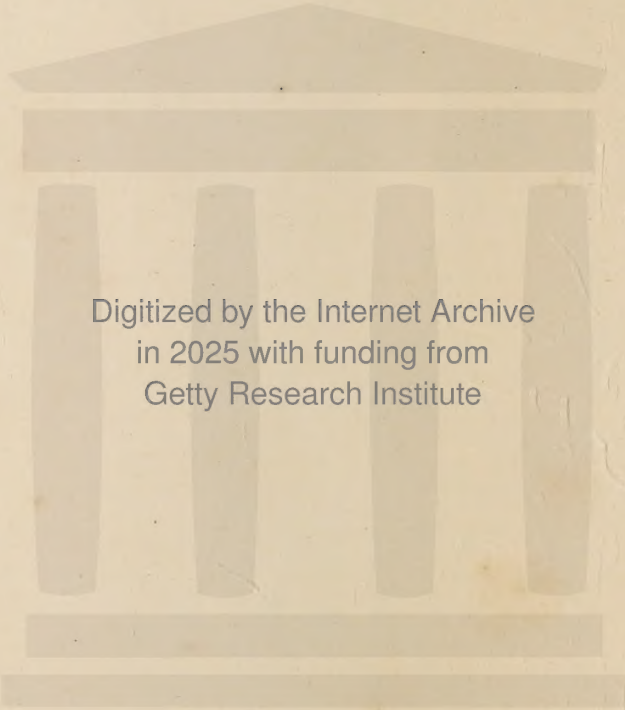
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The
"ENSIGN"
PHOTOGRAPHIC
CATALOGUE.

*In a Foreword
and Ten Chapters.*

BY

W. L. F. WASTELL, F.R.P.S.
and PERCY G. R. WRIGHT.



“ E N S I G N . ”

Since the introduction of the “ Ensign ” Film to the Public in 1901, there has gradually gathered about this trade mark name a reputation for dependability until the trade mark at this day is a Hall-mark of quality, a synonym for excellence, jealously guarded and conscientiously preserved. When something is offered that is said to be just as good as “ Ensign,” this fact should be remembered and the purchaser will do well to insist on

“ E N S I G N ”

The Hall-mark of Quality.

The Simplicity of Photography.

*A foreword showing how easy
it is to make good pictures.*

RIGHT away back, in the beginning of things when the cave dweller first hacked out pictures on the rough stone slabs surrounding his meagre residence, his admiring friends and relations used to gather round him and wonder how on earth he managed to do it. They didn't express their wonder verbally. Oh no, they were far too cute for that, but they gathered round and wondered all the same. And so it has been all through the ages that succeeded. The man who turns out pictures, be they ever so crude, is never without the unversed spectators who, in their heart of hearts, are jealous of that man's skill and wish that it was in their power to emulate his efforts. Now-a-days, thanks to the progress of science and the public-spirited competition of manufacturers (it isn't really public spirit that actuates them, but they pretend it is) a new power has been placed in the hands of the would-be picture maker. That power is photography, and it is the intention of this little book to show how absurdly simple that fascinating pursuit really is.

Ever so many people who have, at one time or other, ventured to commence photography, have been told that it is an expensive hobby and one in which expenses are continually recurring. Well don't you believe them.

NOT EXPENSIVE.

Photography can be practised, and practised successfully, too, just as cheaply as one's purse demands. Still, such are the enormous resources of the fascinating art, that you can spend practically any amount of money on it, and if your time and income permit, you may spend your



whole life taking and making photographs without ever once wishing, with Alexander, that there were other worlds to conquer. Another great point is that photography is never out of season. Winter and summer, autumn and spring, in the tropics, or in the arctic regions either by day or by night, there is always something that can be done. If money is a consideration,

you can buy a camera for 7s. 6d. that will take just as good photographs as one that costs fifty pounds. Of course, you wouldn't be able to take quite such a wide range of subjects, but then the man who pays fifty pounds for a camera must have some points that he can be proud of, besides being able to gloat over all the beautiful fittings and dodges that his camera would be fitted with. They would both have to use exactly the same materials and there the economist would score because quarter-

A BIT OF ADVICE.

plates cost fifteen pence a dozen anywhere. They are the best plates in the market, too, and there isn't a superior variety for the superior camera. No, the question of expense in photography is purely a personal one. One photographer will purchase the absolutely necessary apparatus and material and turn out excellent photographs which will not cost him more than one and nine pence

a dozen
(or if he
only wants
small ones
they will
cost about
half that
price),
while another one



will buy every new fangled dodge that is put on the market and his prints will cost him two or three shillings each. They won't be any better photographs though.

Then there is another bit of advice that the would-be photographer will receive from somebody or other who has tried photography and failed. The advice will be "Don't." There are some people who always fail and just because these people hate to see others succeed, they will do their level best to prevent others trying. Now with photography, like a good many other things there are always some people who will not follow the rules of the game.

FOLLOW THE RULES.

If a man tries to take a photograph without reading the booklet that accompanies his camera he is just courting disaster. It's bound to come. When your doctor gives you a bottle of medicine and directs you to take a teaspoonful three times daily, you don't rub it on your back and then expect to get well. You wouldn't get well and would probably complain that



the medicine was no good or the doctor was a fool, all because you didn't follow his instructions.

People do

things quite as mad as this in commencing photography. They buy a camera and leave the accompanying booklet in the box. Then they play about with the instrument as if it were a doll's house or a musical box ; they open it and shut it and set off all the things that click or snap and think they have found out all there is to know. The book will probably tell them that " snap-shots "—it's a horrid word but one must use it—must only be attempted on a bright sunny day in the open. But they don't look at the poor book and they snap away at anything, anywhere, indoors, out of doors, in churches, under the trees and in dark streets expecting to obtain

SNAPSHOTS IN A CHURCH.

a good result from each exposure. Well they don't and what happens? The camera is blamed, the plates or films were bad, in fact everything is wrong except the fatuous photographer, who after a few similar experiments gives it up and tells people that "Photography is rotten, it's an absolute mug's game. I've tried and I know."

Well
there are
people who
are gifted
with a con-
siderable
amount of
common
sense and
it is to
these
people



that this book is addressed. Photography will do a lot of things but it won't work miracles and nothing short of a miracle will give a man a good result from a "snap-shot" in a dark church. Yet hundreds and hundreds of people have tried to do it. Just think what it means. The action of a shutter on a Camera permits a ray of light to enter for a fraction of a second and in that tiny portion of time the plate or film has to "see" and receive an impression of what is in front of the lens. Now in a church or a dark interior, the light wants to soak in and the impression cannot be received

A COAL CELLAR EXPERIMENT.

instantaneously. Suppose you go into a coal cellar or some dark place which has only a very small window. Go in with your eyes shut and when you are safely inside, open and shut your eyes just as fast as ever you can do it. What would you see? Probably nothing at all. If you were facing the window you might see just one patch of light, but that's all. Now repeat the experiment out in the open air in the sunshine and in that fraction of time when your eyes were open your brain would have received an impression of everything in the angle of vision. If you remember that the eye



of the Camera, which is the lens, is very much like your own eye, you will have learned a good deal more

about photography than the man who attempts the impossible.

When you want to take photographs in a room or some fairly dark place you must give the lens a chance and therefore you have to give what is called a "Time" exposure which leaves the "eye" open for a sufficient time to record what is in front of it. After all, this

RE-ENJOY HOLIDAYS.

reasoning is only common sense and if common sense is applied to photography there will be no difficulties in it.

And what a wonderful hobby photography is. Haven't you felt jealous sometimes when a friend has brought out a little album of prints and pointed out all the beautiful places he visited on his holidays. How his views have given everyone a taste of the pleasures he has experienced and you have stood in the group and longed to have been able to take photographs of the things *you've* seen. When *your* holidays are over you may remember them yourself, but you can't tell people exactly how jolly it all was; besides they probably wouldn't want to hear about them unless you could show some photographs as well. You cannot even remember all the little details of your holidays yourself, if you have no aid to memory in the shape



of notes or a Camera, and in a year or two you will forget all about the holiday except perhaps one or two of the leading features. But when you have a collection of photographs to remind you of all the little incidents

FORGETTING FRIENDS.

that made things so enjoyable, your holidays remain as fresh and as interesting as they seemed the day you returned. What a pleasure it is to look through your prints again and again. What friendships you have missed because you had nothing to bring you in contact with some of those charming people you met. Think how everyone would have appreciated a few prints of that picnic party where you all had such a good time and how glad you would have been to hear from them



again. If you had a Camera you would be justified in writing to them and sending some prints along, but as you hadn't, you had nothing special to write about and probably missed what might have been a life-long friendship.

This book is especially addressed to those who might be photographers and we want to pull down that fence of mystery that has gradually been built up round the manipulations of the Camera. Really there is no mystery at all; it is simply the want of explanation

THE MYSTERY IMPRESSION.

that has created the mystery impression. We will suppose that you have purchased a Camera and want to take a view for the first time. If it is a hand Camera, that is, one that is carried in the hand and is not placed on a tripod, you will first of all read the little booklet which accompanies it. This will explain how to load it and teach you all the movements, which are usually as simple as A.B.C.

Then you go out and are ready to start right away.



Perhaps it is best to make all the movements of taking a photograph before you put the sensitive plates in but the booklet will tell you that and we will assume that you know which button to press and which knob to turn for each operation. Hand Cameras are all fitted with little reflecting openings called "finders" and a similar view to the one you see on your finder will be transmitted through the lens to your sensitive plate when you open your shutter. All you have to do therefore is to be careful that the finder contains everything you want on the plate. If you are taking a full length

BE CAREFUL.

portrait, for instance, and you do not see the feet of your model in the finder, you must go a little further back until you do. Then you must be careful to see that the branches of a tree or the corner of a house, or anything else that you don't want, does not poke obtrusively into your picture. A tiny leaf close to the Camera that is hardly noticeable on the finder may make an ugly blurr on the plate but if you are careful you will never have to worry about what the result will be like ; you can be sure that nothing is wrong. When everything is settled to your satisfaction just press the catch which releases the shutter, and your photograph is taken. Now you must change the plate so that there may be no doubts afterwards as to whether you changed it or not. Directly the plate has gone down (or if it is a film Camera you see a new number has appeared), you know everything is ready for another exposure and you can go on making pictures until all the plates are used.

N o w
c o m e s
w h a t
m o s t
p e o p l e

think is the mysterious part, the work in the dark-room. The plates or films you have been using are very sensitive



SHE SAT IN THE SUN.

to light and great care must be taken to respect that sensitiveness. When you buy a box of plates you will see all sorts of cautions on it, "Only to be opened in the dark-room" and so on and you must take those instructions to heart. They are put on the box with a purpose and not for fun. Once let any white



light get to your plates before they are developed and you may throw them away at

once. We once heard of a would-be photographer who opened her box of plates most carefully in a dark-room and when she had removed all the plates she took them out into the garden and sat on a seat in the sunlight to load her Camera. Then she said she was sure the plates must have been bad because they went black all over as soon as she developed them. Well, that sort of thing is silly. The plates must be taken out carefully in the dark-room by the light of a red lamp and put into the Camera one by one until all the sheaths are full. Then the Camera is closed and must on no account be opened again until you are back in your dark-room. Film Cameras can be loaded in daylight and although

WHAT HAPPENS.

films cost more than plates they are well worth it.

Photographic dry plates are prepared so that the light coming through the lens decomposes certain chemicals in varying degrees according to the strength of light that has acted upon them and when you "develop" your plate you do so by pouring on it a solution which more or less darkens the affected parts, and then a "fixing" solution dissolves away all the parts that have not been so acted upon. The decomposed portions turn black in varying degrees of density, so that you get a result, called a negative, possessing a series of gradations from clear glass to dense black deposit. The developer is allowed to act until by holding the plate up to your red light you can see the details of

the image
every
where.

Then you
rinse the
plate in
water and
place it in
a dish of
hypo solu-
tion, which



will remove the last traces of the yellow sensitive emulsion. When that has time to completely disappear you can take the plate out into the daylight and look at it. You will notice all the lights and darks are reversed,

THE RESULT.

the white parts are black and the dark parts are clear glass but that will all come right on your print. The plate must be thoroughly well washed in running water or left to soak in a dish for five minutes, then the water must be changed and another five minutes soaking must be given and so on for half an hour or more. After this it is dried and then you can make a print; which is a similarly easy process, only it can be done in daylight.

Now there is nothing difficult about that, is there? Just a little common sense and seeing that you use the right things at the right time. You wouldn't use a hair brush for your clothes or a clothes brush for your hair because you know what each one is for and, if you take the trouble to find out what each chemical solution is used for, and what end it accomplishes, you won't make any mistakes with them either.



For those who can afford it there are Daylight Developing Tanks, some of which do away with dark room work altogether, and there are other tanks which

WHAT IT TELLS.

reduce the time in the dark-room to a minimum. It depends on the material you use.

Now this is just a sort of outline of what you do in photography. The "Ensign" Handbook explains details more fully, and the explanations have been made as simple as possible. They have been written for those who know nothing to start with, but who will have a sound practical knowledge of photography after they have



studied them. All the explanations, and hints, and advice are the work of a photographer who not only knows

about photography, but knows how to tell others about it in very clear and simple language. If you follow his advice you will be surprised to find how much better your photographic work is, even at the very beginning, than what you have seen other beginners produce.

Percy G. R. Wright.

A BRIEF EXPLANATION OF SOME OF THE TECHNICAL TERMS USED IN RELATION TO A CAMERA.

THE CAMERA ITSELF.

Camera. A box or bellows fitted to two frames holding the lens at one end, and the dry plate or film at the other. Its use is to prevent any light reaching the plate except that passing through the lens.

Box-Form Magazine Camera. A Camera which contains in itself a set of six or twelve plates, each fitting into a metal frame or sheath. By means of the changing arrangement each plate in turn can be brought into position to receive its picture. Has to be loaded or emptied in a Dark-Room.

Folding Plate Camera. A light bellows Camera intended for use in the hand or on a stand. Uses plates or flat films in Dark Slides or Daylight Loading Adapters.

Box-Form Film Camera. A Camera like a box, which can be loaded in Daylight with Roll Films. Very simple and always ready to use.

Folding Film Camera. A light bellows Camera that folds up very compactly for the pocket. Loads in Daylight with Roll Films. Some models will use plates and adapters also.

Reflex Camera. A Camera so fitted with an internal mirror that the picture may be focussed and seen on a ground glass screen while the plate is in position, right up to the moment of exposure.

Field Camera. A Camera fitted with bellows and only intended to be used on a stand.

THE LENS AND ITS TYPES.

Lens. The optical part of the apparatus, for condensing the image of the thing to be photographed on to the plate. It consists sometimes of one piece of curved glass, and sometimes of two or more placed in a brass tube, called the mount.

Meniscus, Single or Landscape Lens. The simplest type of photographic lens, composed of two simple lenses cemented together to look like one.

R.R. Lens. Known as a "Rapid Rectilinear," "Aplanat" or Symmetrical Lens. Consists of two Landscape Lenses, one mounted at each end of a brass tube. Is faster than the Meniscus Lens and is a good universal Lens.

Anastigmat Lens. A very fine and perfect type of Lens, combining greater speed, and the power of giving sharper pictures than the cheaper kinds. It renders very short exposures possible on dull days.

Portrait Attachment. A lens to be slipped in front of the lens in a non-focussing Camera, enabling portraits or near objects to be taken.

Stops or Diaphragm. A means of making the opening through which the light passes into the Lens smaller or larger. Sometimes this is a revolving plate of metal with different sized holes in it, or an arrangement of little leaves made of vulcanite or copper which can be made to close up or open out.

Focus. There is one position for the plate in relation to the lens that will give the sharpest image of the subject photographed. This is called the "Focus."

GLOSSARY

Dust Cover. A metal plate moving in front of the lens to protect it from dirt or injury. Fitted to Box Cameras.

Isochromatic Screen. A yellow glass disc fitted into a metal ring, enabling it to be placed in front of the lens. For use with Isochromatic Plates or Films to secure brighter pictures.

THE SHUTTER AND ITS FITTINGS.

Shutter. A delicate piece of mechanism for opening and closing the Lens, either rapidly or slowly, so permitting the light to reach the plate, when a photograph is taken. A shutter that does not need to be set between each exposure is called an "Everset" shutter.

Release. The means by which the shutter of the Camera is worked when making an exposure.

Trigger or Finger Release. A release operated by sliding or pressing with the finger.

Pneumatic Release or Ball and Tube A means of pumping air into a little piston which fires off the shutter.

Antinous Release. A flexible wire, the sliding end of which, when pressed, operates the shutter.

PLATE AND FILM HOLDERS.

Dark Slides. A little case to protect the plate from light until it is in position in the camera for receiving the picture. Dark Slides are of metal to hold one plate only, or of wood to hold two plates.

Sheaths. Shallow metal frames for holding one plate or flat film. Used in box or Magazine Cameras.

Changing Arrangement. A mechanical contrivance fixed to a box camera to allow the plates after exposure to be moved out of the way to permit the next plate to receive its picture.

Adapter. A device for exposing plates contained in light-tight paper envelopes or Flat Films in Packs.

OTHER PARTS OF A CAMERA.

Rack and Pinion Focussing. A means of moving the lens to or from the plate, to secure the right focus.

Infinity Catch. A catch fixed to the baseboard of a Camera, holding the front in position when the lens is in focus for all objects further away than about 25 yards.

Double Extension. A sliding framework which may be extended beyond the normal baseboard, so permitting a greater separation between the lens and the plate. This is required when photographing objects very near to the camera, and which are wanted big in the picture, or for using a longer focus lens.

Tripod Screw. A brass screw with a butterfly shaped head, for fixing the camera to a tripod or stand.

Bushes. Are sunk brass sockets into which the tripod screw is inserted to hold the Camera on to its stand.

Levels. Small spirit levels to prevent the camera being held crookedly.

Finder. A sort of little Camera, showing, on a small scale, the approximate picture that will appear in the finished photograph.

Focussing Screen. A piece of glass, ground or etched on one side and fitted into a frame at the back of a Camera. It is used for viewing the picture produced by the Lens and permitting it to be focussed and arranged. Not used with Roll Film Cameras.

Chapter I.

Choosing the Camera.

DIRECTLY you make up your mind to commence photography you wonder what camera you had better buy ; and, of course, this is an important question. But there is no answer to the question that would suit everybody. Some have a fancy for one type of camera, and others for another.

To begin with it is not wise for the beginner to buy an expensive and complicated instrument. A simple one will be easier to use, and will do all that is required for some time to come. Later on you may begin to wish that your camera would do something that it is not adapted for ; and by that time you will have gained some experience, you will know just what you want, and you can select the very camera that will exactly suit you.

Do not imagine that the quality of your work depends on the possession of a costly camera ; it depends almost entirely on the care and thought you give it. If you learn to do clean, pleasing work with whatever camera you buy, you will be able, later on, to do full justice to the extra power placed in your hands by a better one.

Some cameras are specially made for use on a stand, and these are not suitable for holding in the hand while a photograph is taken. You are almost sure to prefer a camera that can be held in the hand, and that is convenient for taking what are generally called "snap-shots." As a matter of fact such a camera can be used on a stand (or tripod) just as well, when it is necessary to give such a long exposure that you could not hold the

KINDS OF CAMERAS

camera perfectly still. Some cameras are called "hand and stand" cameras, because they are equally suitable for taking snap-shots in the hand or for putting on a tripod for slower work.



If you do not want a camera that will fold up very small, perhaps small enough to slip into your poc-

ket, you might like a box-form magazine camera of the "Klito" type. You will see that it is a sort of leather-covered box; and although not so compact as other patterns, it is light and always ready for use. It is called a "magazine" camera, because it contains a store of plates—generally a dozen—which can be exposed and changed quite easily. There is no other sort of camera that is easier to use. It will not do everything, but it is splendid for all-round hand-camera work, and is a capital camera to carry during a walk in the country or a ramble by the sea.

The "Folding Klito" is fitted with bellows, so that it will close up nice and small; but the plates are not carried in a magazine in the camera, but separately in ones or twos. Then there is the "Folding Ensign," a low-price camera for roll films, which also packs up quite

MORE KINDS

small; and there is the "Flush - Back Ensign," a better model, which is also used for roll films. We will talk presently about the different parts of a camera, and what they are used for, and you will then know what you get and what you do not get in any particular pattern of camera.

Perhaps you have heard a photographer say, "I only wish I had had my camera with me," when he has come unexpectedly upon a good subject for a snap-shot, and has had to miss it. Of course, you cannot always carry about with you a box-form camera, and even a folding one may be too much to keep regularly in the pocket. But a little camera like the "Ensignette" is a real pocket companion. It is ready for use in a few moments, and hundreds of capital pictures have been secured with it by photographers who have kept it handy in their pocket. Although the pictures it takes are rather small they can be enlarged easily into picture post-cards, or even into prints suitable for framing and hanging on the walls. If you can afford it you will find the "Ensignette" a jolly little camera to carry in your pocket even when you have a larger camera with you as well.



CARE OF CAMERA

When you have become a really first-rate photographer, and are satisfied only with the very best results, and want to attempt all sorts of difficult subjects, you will most likely want a "Reflex" camera. This has a mirror inside it, so that you can see just what you are taking, and the whole camera is designed for dealing with subjects that are very difficult with other cameras. But at first you will want something much simpler and easier to use.

Now whatever camera you buy to begin your photography with, you should make up your mind that you will thoroughly understand it, and learn to use it well. Even if it costs only a few shillings you can do good work with it if you use it properly. And take care



of your camera. Keep it dry and free from dust, handle it gently, and be on the watch to see that all its

working parts are in good order. When you want to change to another camera it will be an advantage to have your own in excellent condition, as you can then sell it for a good price and so recover part of the cost of your new one.

Chapter II.

Parts of the Camera.

WHATEVER fittings and adjustments the camera may have you should understand the use and purpose of them all. So we will simply explain those likely to be found.

Every camera has a lens, and although you need not trouble about the particular name given it, there are some points about it you must know. For every lens there is an exact spot somewhere behind it where the plate must be placed to receive a sharp and clear image of what is in front of the lens. The distance from the plate to the lens gives what is called the focus of the lens. Thus, if the plate is 5 inches from the lens when it gives a sharp image of distant objects we say the lens has a focus of 5 inches. The longer the focus of the lens the larger is the image of any given object. Suppose we photographed a man with a lens of 4 inch focus, and his image is 1 inch high; then if we used a lens of 8 inch focus his image would be 2 inches high.

If you examine the lens in your camera you will see that the light not only has to pass through the glasses of the lens, but also through a round hole. This hole you may call a stop. You will find, too, that there is some arrangement for altering the size of this stop. You must pay particular attention to this matter. The smaller you make the stop the better will be the definition of the image thrown by the lens. It will be very sharp

ABOUT STOPS

in every detail. Near objects and distant objects can be made equally sharp, which is not always the case when a large stop is used. When you make the stop smaller you are said to "stop down the lens."

But this is not all. It is clear that the smaller the



stop the less light passes through it. So that when you alter the stop you must also alter the exposure.

The smaller the stop, the longer must be the exposure. Now it is very easy to remember what difference to make in the exposure. The stops are all numbered, and nearly every lens has the numbers 8, 11 and 16. Well, if you have found the exposure for $f/8$ (as it is generally called) you must double it for $f/11$, and you must double that again for $f/16$. In short, every stop calls for double the exposure of the size larger. So you see how important it is to understand about the stops, or you will not know what exposure is right for the particular stop you may use. We shall see presently how you can easily find the correct exposure every time.

You will find that the glasses of a new lens are very beautifully and perfectly polished. You must take

KEEP THE LENS CLEAN

great care of these fine surfaces. If you let them get dirty or dusty, or if you scratch them at all, you will not be able to get clear, bright pictures. If you find the lens is not clean and bright, dust it very lightly with a soft camel-hair brush, and then rub it ever so gently with a piece of soft silk. It will pay you to take the greatest care of your lens. It is best to put a lens cap on it when not actually in use.

Your lens will probably be fitted with a shutter, which will give different exposures. You must learn how to alter the speeds of the shutter, how to set it (that is, to prepare it for giving the exposure) and how to release it (to fire it off, as we may say). We shall see later on how to find what is the right shutter speed to use, as well as what stop.

The shutter may be released, or "fired," in several ways. There may be a sort of little trigger to press; or



there may be an india-rubber ball and tube; or there may be an "Antinous" release. The last is a very good thing, because it lasts so well—better than india-

ABOUT THE SHUTTER

rubber—as it is fitted with a strong wire which works the shutter. Whatever release you have to the shutter you must learn to work it so that you do not move the camera the least little bit. Most shutters will not only



give short exposures like a fifth or a twentieth of a second, but also what are called time exposures, which may be any-

thing from half a second, or a second, upwards. When holding the camera in the hand you will not be able, at first, to give any exposure longer than about a tenth of a second. For longer ones you should place the camera on a stand.

A little cap that just fits the front of the lens is sometimes used to make a long exposure. The shutter must be open when you use the cap. Do not snatch the cap off. Twist it round till it is just free of the lens, and then take it right out of the way quickly and smoothly, and put it on again with one quick movement.

Next you must understand what is called focussing. In some cameras there is a frame containing a piece of ground glass that you can fit into the back of the camera.

HOW TO FOCUS

This is called a focussing screen. The ground glass is just where the plate would be if you were making an exposure. If you open the lens it will throw an image on the ground glass. You cannot see much of this image out

of doors, or when light is falling on the focussing screen.

But if you put a cloth (a focussing cloth)



over your head and the screen, and look at the glass, (not through it) you will see a very beautiful sight. There is a fine picture in colours, but upside down, of what is in front of the lens.

Suppose you are looking in this way at an open view with nothing very close to the lens, you will notice that everything is sharp and clear. Now, if you get a friend to go to some distance and walk slowly towards the camera, you can watch his image on the ground glass. As he approaches you will see his image become larger and larger, and then you will find that the image is becoming fuzzy or blurred. Call to him to stop. Without removing the cloth, gently move the front of the camera forward and you will find a point where the image of your friend is quite sharp and distinct again.

JUDGING DISTANCE

You have focussed on him. And then you will see, too, that the distant view is not now as sharp as it was before.

What can you learn from this useful experiment? This: that whatever distance away an object may be, there is one position of the lens that will give a sharp image of the object on the plate. You must learn to focus on whatever you want to be quite sharp in your photograph. If you have the lens where it gives a sharp image of distant objects, then something very near the camera will be more or less blurred and indistinct.

When
you can
use the
ground
glass
screen to
focus you
can see for
yourself
what is
sharp and
what is



not; but sometimes you cannot use the screen in this way. But you will probably have on your camera what is called a focussing scale—a little tablet on which different distances are marked. If you bring the pointer, fitted for the purpose, opposite one of these marks, you will know that the lens is focussed on that particular distance. Whatever is at that distance will be sharper in the photograph than anything else. You must either measure how far

INFINITY

from the camera is the object you want to be specially sharp, or you must learn to judge the distance by the eye.

You generally find on the focussing scale what is called the infinity mark. This shows the distance beyond which everything is sharp. For any less distance you

must set the pointer to the proper mark on the scale for that distance. Some cameras have an infinity



catch. As you pull the front of the camera forward it is all at once stopped and fastened. That is the position of the lens for giving sharp definition of all distant objects.

Perhaps your camera will not focus at all, but has the lens fixed at infinity, or distance. Then it is called a fixed-focus camera. All you have to do then is to find out by experiment just how near an object may be to the camera without being very fuzzy or blurred. Then you must remember in taking your photographs not to include anything that is closer than that. You will then get pictures that are nice and sharp everywhere.

When you know about the use of stops, about the

NEXT PLEASE!

shutter and about focussing, you understand the most important things about the camera. And now there are one or two other things you may also require to understand.



As soon
as you
have made
an ex-
posure you
will have
to change
the plate
or film so
as to be
ready for

the next one. There are so many ways in which this is managed that it is impossible to describe them all. But whatever is the method in your own particular camera, make sure you understand exactly what to do. One of the following pieces of advice may be useful. In a magazine camera the plates in their metal sheaths fall forward when they are released, and drop to the bottom of the camera; tilt the camera front slightly downwards, but do not slant the camera sideways. In a roll-film camera always wind the film along while the camera is open and not after you have closed it; the bellows may scratch the moving film. If you have dark slides to hold the plates, the shutter of the slide will most likely have to be pulled right out; when pushing it back again do not put one corner in first, but the whole edge at once. These may

SLOPES AND SLANTS

seem small matters, but trouble comes from not attending to them.

If you look at hand camera photographs you will often see that there is too much in the foreground, or bottom part of the picture, and not enough at the top. For example, a house taken from the end of a lawn would be shown with a great deal of empty lawn, but with no chimneys or roof to the house. If the camera were pointed slightly upwards, some of the lawn would be cut off and the top of the house would be included ; but unfortunately the house would look as if it were falling backwards. What is to be done in such a case ? Well, some cameras are fitted with what is called a rising front. The front of the camera, carrying the lens, can be moved

upwards, so that the lens is not opposite the middle of the plate as usual. Then some of the foreground is left out, and more



sky or upper part added. You will understand how useful this must be sometimes, when, for example, you are photographing buildings, or tall trees, or skies.

By the way, if your camera has no rising front you

HOLD CAMERA LEVEL

may point the camera upwards a little to get in as much as you want at the top ; but you should not do this when there are upright straight lines in the subject, such as those of a building. To get upright lines upright in the photograph you must remember to hold the camera



quite level.

This is not easy, especially when you are not on level ground, and so you may have a spirit level on the camera to help you.

Then of course you want to know just what you are getting on your plate. You can point the lens towards what you want to photograph, but you cannot tell exactly how much the lens takes in and throws upon the plate. To guide you the camera is fitted with a view-finder. This is like a tiny camera with a mirror inside in which you can see what the lens is pointing towards. As a rule you may feel sure that what you can see in the view-finder will appear in the negative. But remember that what looks sharp in the finder may not be sharp on the plate. Things may be quite near the tiny lens of the finder without looking fuzzy, but they may be too close to the larger lens of the camera to be sharp unless

EASY REALLY

you focus on them by the scale, according to their distance.

When you use a tripod or stand for your camera see that the legs are spread out wide enough to keep the stand firm. Try it by pressing your hand on the top firmly. Stand the tripod with one leg stretched out in front of you so that it does not get in your way.

When using any of the working parts of your camera handle them gently and carefully ; roughness and force cause damage.



Now you may think, after all this, that a camera is a very difficult thing to understand. This is not so. With a little knowledge of the use of every part of the camera to begin with, and a little practice in using them to finish with, you will find that you can do quite easily every thing that has to be done. You will know not only what to do, but why you are doing it ; and that will

help you to succeed where others blunder and fail.

Suppose you had never played a game of cricket, or tennis, or whist, and someone told you straight away all the rules of the game, you would say, " I can never

TEST QUESTIONS

play that game ; it is too difficult to learn." But you know that when you make a start it becomes easy and pleasant, and you wonder after a time whatever made you think it difficult. So it is when you hear all about a camera for the first time.

Perhaps, just to test yourself, you would like to see if you can answer a few questions ; if you are in doubt about anything turn back to the explanation that has been given and try to grasp it thoroughly.

1. What is meant by the focus of a lens ?
2. What are stops ? What effect do they have on definition and on exposure ?
3. Why should you keep the lens clean ? And how ?
4. What is meant by focussing ?
5. What is a focussing scale ?
6. What is an infinity catch ?
7. If you have a fixed focus camera what must you guard against ?
8. What is a rising front for ?
9. When must you hold the camera quite level ?

No doubt you can answer all these questions without much trouble, and if you can, you will start your photography with a better knowledge of your camera than nine beginners out of every ten possess. You can look it all over and understand every part of it, and you will most likely think what a wonderful little instrument it is. If you do, you will be quite right. Such a camera as the " Ensign de Luxe " or the " Ensignette " is a marvel of design and construction.

Chapter III.

The Subject.

NATURALLY, the object of getting a camera is to enable you to take photographs, and we will now consider what to take, and then we will see how to take it.

Many beginners make a mistake by trying to take, at the very commencement, subjects that are very difficult, or even impossible. Here are some things to avoid, at any rate at first. Taking snap-shots indoors, or in a bad light out of doors; trying to take portraits at close quarters with very short exposures; choosing subjects with a great deal of deep, heavy shadow; photographing rapidly-moving objects; making exposures with the sun shining directly on to the glass of the lens.

Another thing you must guard against is being led away by the varied and beautiful colours of the subject. Remember that your print will not show colours. It will be in monochrome, that is, of one colour all over. You must consider the shapes and details, and light and shade of the objects you take, and not their colours. If you can get a small piece of blue glass, look first at the subject as you see it in all its lovely colours in the viewfinder, or on the focussing screen, and then look at it through your blue glass. What a change! How its beauty seems to have vanished! But if through the blue glass the scene seems to be nicely arranged and to have light and shade in it, you may be sure it will give you a nice photograph.

WHAT TO TAKE

Choose a clear bright day for your first experiments, and if the sun is shining all the better. You will notice that if the sun is shining direct on what you are looking at—that is, if it is behind you—you cannot see much shadow anywhere. Things look rather flat, instead of standing out boldly and looking round and solid. It will be much better if the sun is shining sideways on the view—that is, to your right or left. One side of everything will be lighter than the other, and they will stand out in relief, as we say.

The best subject you can select first of all is a landscape. Try to find one with nothing large or dark very near the camera, but with some pleasing objects about twenty or thirty feet away, such as bushes, a stile, the edge of a pond or a few sheep, and there will, of course, be other things beyond ; perhaps some larger bushes or trees, a cottage or a distant hill. See if the shapes of the different things look pleasing, without noticing their colour, and move about a bit to get everything nicely arranged. This arrangement of things is called composition, and you should begin to notice it from the very beginning.

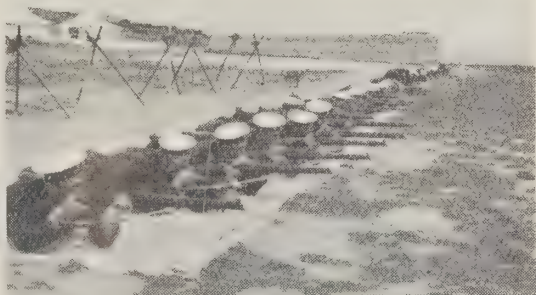


HOW TO TAKE IT

You will soon begin to notice that by moving a little in different directions, or by slightly altering the pointing of your camera, the arrangement and position of the different objects is altered. If you try this sort of thing from the

first you will find yourself saying, "Ah, that looks better."

Perhaps you will not be able



quite to explain why it looks better, but that does not matter very much. You will be more pleased with your photographs than if you took them without any thought or care. You will learn to make things balance each other and to avoid ugly lines or large empty spaces with nothing interesting in them.

There are many good subjects to be found by the sea, and vessels on the water nearly always come out well if they are not too near so as to be crowded on the plate, or too far off to be of any importance. Or you might try your hand at a pretty cottage and its surroundings, or an old mill, or a group of trees that are nicely lighted. And you must not forget that beautiful skies, with sea or open country below them, make fine pictures, when you know how to take them. And you will learn presently.

FIRST PORTRAIT

When you find that you can take subjects like these well, so that you get good negatives and prints of them, you may try something different and rather more difficult.

You will probably have found out by this time that figures that are not too close to the camera come out well, and that they often make your picture much more interesting than it would have been without them. Indeed, people and animals are a great help when they



are well-placed in the picture. They give life to it. Well, now you may try figures so that they are really portraits.

This is what all photographers like to do sometimes. The worst of it is they begin with this sort of thing. It is better to have some experience of general work first. Suppose you want to try a portrait of a lady in a garden. You must first hunt about for the best place to take her. The light must fall upon her from the right direction ; she must stand or sit easily and gracefully, and not look straight at the camera ; and whatever is around her and behind her should show that she is in a garden.

LEAVES OR LADY?

But you must not make the garden more important than the lady. Do not try to show as many leaves and flowers as you can. If you do, people who see your photograph will look at the leaves and flowers when they ought to be looking at the lady.

These are only a few hints as to what you should try to do at first. You will learn a great deal if you study every print when you have made it. What do you like about it? What would you wish to alter? Is the arrangement right? Is it well lighted? Does it bring back a pleasant memory of what you saw when you took it? Ask yourself such questions as these, and then, next time you go out with the camera you will remember where you succeeded and where you failed, and you will

know better what to do.



There is one thing that will surprise you very much as you gain more ex-

perience of photography. It is this. Some of the things you thought would make beautiful pictures are not nearly as good as you expected, while simple subjects that you thought were quite ordinary please you immensely. After a time you will know what to look

SELECTING SUBJECTS

for. You will learn to look at things, not so much as they actually are, but as you know they will come out in your finished photograph.

It will help you a good deal in choosing your subjects if you study the work of more experienced photographers.



You will sometimes say, "Why, I should never have thought of taking that, but how fine it looks."

This learning to look for good subjects is one of the greatest advantages of photography. By degrees you will come to see beauty of shape and mass and of light and shade where you had never seen it before. You will find the world around you more beautiful than you thought. And as you learn to find beauty your photographs, too, will show more and more of it, and you will be very glad that you took up such a wonderful and delightful study as photography is.

After a time you will learn to use your camera on a stand indoors as well as out ; and then there will be all sorts of new subjects for you, with fresh beauties of form and arrangement and light and shade.

Chapter IV.

Exposure.

IT is easy to understand the disappointment of a photographer who has found a fine subject and then sees that his print gives no idea of its beauty. Suppose that where there was beautiful detail in the shadows there is inky blackness of night in the print ; that a sunny landscape looks as if it had been taken in a thick fog ; that bright sparkling snow comes out like mud ; or that the face in a portrait appears as if made of chalk. These are the very things that do happen. Why ? Is it because photography cannot render such beauties properly ? No. Quite the reverse. The root of the trouble is wrong exposure.

Get this fact firmly in your mind—correct exposure is the foundation of good photography. The exposure of a plate or film means allowing light to fall upon it through the lens. Sometimes the light falls upon the plate for only a thousandth part of a second ; sometimes it is at work for hours. The proper time depends upon several things. Every time you expose a plate there is a particular length of exposure that is the right one, and the nearer you get to this the better will your negative be. It is a fortunate thing that you can give rather too much or too little exposure, and still get a good result ; but you should aim at being as near right as possible.

Such extreme exposures as a very small fraction of a second, on the one hand, or an hour or two on the

POWER OF LIGHT

other, you need not trouble about. With your early work you will find, if you follow the advice given about subjects to commence upon, that your exposures with a hand camera range from a fifth to a fortieth of a second. But even then there will be the question, is it to be a fifth or a fortieth, or some other exposure between the two. So we must now consider two things : first, what the correct exposure depends upon ; and secondly, how to find out that correct exposure.

Well, the first and most important thing is the light that is falling upon what you are photographing. This depends on the time of year, the hour of the day and the kind of weather (sunny, dull, misty, etc.) You cannot very well judge the power of the light by the eye ; it is often deceiving. When you think it is pretty strong it may not affect the plate as much as you expect. We shall see presently how to make sure of its power without guessing. In fact, in photography you want to do as little guessing as possible. You would not think of guessing at the weight of something when it was important to have an exact quantity of it, if you had



FAST OR SLOW

scales and weights at hand, would you? And you can measure the power of light quite easily.

The next thing to take into account is the size of the stop. You have already learnt that more light passes

through a large stop than through a small one. And, what is more important, you have learnt that you must not change



to the next size stop unless you double the exposure.

Then there is the speed of the plate or film. Some plates are very slow; that is, they require a good long exposure to give a good negative. Others are very fast, so that in exactly the same circumstances they must have a very much shorter exposure than the slow plates. But you will not use either a very slow or a very fast plate. The former are not suitable for hand camera work; and the latter do not give much room for error in exposure or development. If you use film you will find it has a very suitable speed, neither too fast nor too slow. And if you use plates you should choose such a brand as Imperial Special Rapid. Whatever plate you use, stick to it till you understand it,

FOUR QUESTIONS

and do not keep changing from one kind to another.

Last of all, there is the kind of subject you are taking. If you are making a picture of sea and sky you must shorten the exposure; if you have dark objects and deep shadows in the foreground you must lengthen it. That is to say, the exposure must be longer or shorter than if you were taking what is called an average subject. You can form an idea of the sort of thing that is meant by an average subject if you turn back and read again the description of the very first thing you were advised to try your hand at.

It amounts, then, to this. Before you make an exposure at all you must ask yourself four questions. What is the power of the light at this particular moment? What is the number of the stop in the lens? What is the speed of the plate or film? What is the class of subject to be photographed?



You may then think to yourself, "I know the answers to all these questions, but even then I cannot tell whether the exposure must be a quarter of a second or a quarter

A LIGHT TESTER

of an hour!" You are quite right. But suppose you were told that for a very small sum you could buy something that would tell you? What a tremendous help that would be! Well, there is such a thing. It will measure the light for you, it will take into account

the number of the stop, the speed of the plate and the class of subject and then work out the exposure for you, correct to a small fraction of a second. You may be sure that your

exposure is so correct that it will give you a good negative.

Such an instrument is called an exposure meter. That means it is a "measurer" of exposure. It is one of the most useful things you can buy to help you to success.

If you use "Imperial" plates you can buy for a shilling a meter made specially for them. There are simple instructions given with it that will tell you how to use it quite easily. If you use "Ensign" films, or some other make of plates than "Imperial," you should get a Watkins' "Bee" meter. This is rather like a



NO GUESS WORK

watch and costs but very little. It, too, has information as to its use.

In both of these meters an important feature is a piece of sensitive paper which darkens as light falls upon it. You count the number of seconds it takes to become just as dark as a piece of tinted paper next to it. So you see you actually measure the power of the light at the time. With the "Bee" meter is a list in which you will find the name of whatever plate or film you use and it tells you its speed.

Then you will find that you can arrange the meter according to the power of light, stop, plate speed and subject, and it points out quite clearly what exposure to give.

So you will be wise to start using a meter right from the beginning, and all your doubts and difficulties about the important question of exposure will vanish.

When you have found out in this ingenious way what the exposure must be, you can set your shutter for that exposure. Perhaps you will not find the exact speed



SAVES WASTE

required marked on the shutter. Then you must give the nearest speed to it. Rather choose the next slower one than the next faster. It is better to give a little too much exposure than too little.

The exposure the meter tells you to be correct may be too long for you to give with the camera held in the hand. In that case

you may be able to put the camera on a stand; but if not, you had better not make an exposure at all. Otherwise your plate will be so under-exposed as to be useless. In this way a meter often saves you from wasting a plate, as you would have done without its advice.



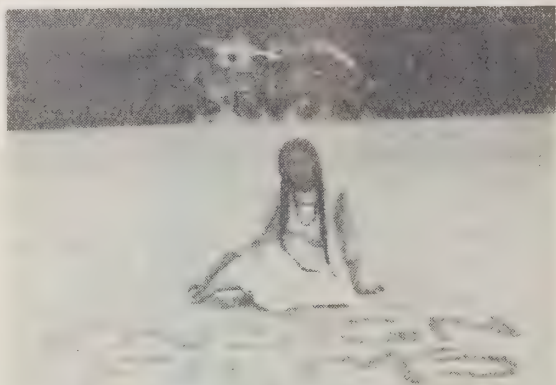
In making your exposures with the

hand camera you must learn to avoid the slightest movement or everything will be blurred. Stand firmly with the feet well apart, hold the camera as steadily as you possibly can, keep cool and fire the shutter without the slightest jerk. All this wants a little practice. At first you should never hold the camera in the hand for a longer exposure than a tenth of a second; but after a time you may

BITE THE BULB

venture even half a second. If you have a rubber ball and tube to fire the shutter it will help you if you put the ball between your teeth ; you then have both hands free to hold the camera steadily and you can make the exposure by " biting " the bulb quickly. Do not make a sort of flying shot at your subject ; take care that the camera is still and steady before you release the shutter.

The exposure calculated by the meter is the one that will give you a good negative, but it does not take into account the movement that may be going



on in the subject. But it is understood that at first you do not attempt any subjects with very rapid movement. What is called high-speed work you may like to take up later on, and it is very interesting work too. But it cannot be done with the ordinary hand camera. It requires a lens with a very large stop (so as to pass a great deal of light), very rapid plates and a special form of shutter giving high speeds. Some day you may be fortunate enough to own an " Ensign " reflex camera and then you will be able to do this kind of work and other difficult work as well.

EXPOSE CORRECTLY

With the subjects you are going to try first you need not trouble about movement. The exposures you will give in the hand, at any rate, will be quite short enough to show no blurring due to this cause. The motion of waves, trees waving in the breeze, vessels moving over the water, people and animals walking along not too near the camera—these illustrate the kind of movement there may be in your subjects, and they are not likely to trouble you at all.



The great thing is to learn to expose your plates properly so that they will produce good neg-

atives, showing detail everywhere and proper gradations of light and shade. And you can have no more valuable aid in this than getting an exposure meter and learning how to use it.

When you are using your camera on a stand, because the exposure required is too long for a "snapshot," you will sometimes find that you have to give an exposure longer than the slowest speed of your shutter will give. You then give what is known as a "time" exposure. How are you to time it? If it runs into

ONE, TWO, THREE

minutes the best way is to use a watch, and also if it is some seconds. But for anything from half a second to three or four seconds you can easily learn to time it for yourself.

Many people have quite a wrong impression of the length of a second. Say "one, two, three," as fast as you can say it distinctly. That takes half a second. In the same way say "one, two, three, four, five, six," and it will take one second. To give an exposure of three seconds you should keep the shutter open while you count, "1, 2, 3, 4, 5, 6, 1, 2, 3, 4, 5, 6, 1, 2, 3, 4, 5, 6." Test yourself as to the way you are counting by running up to, say, ten seconds in this manner, while watching the seconds hand on a watch, checking the number of seconds on your fingers.

What is the most important thing you have learned from this section? That correct exposure is the foundation of good photography and that an exposure meter will help you to give it.



Chapter V.

The Dark-Room.

WE sometimes hear about the abolition of the dark-room, and it is actually possible to do a great deal of photographic work without using one at all. Those who use roll films and developing machines, or Klito plate packs and K. P. P. tanks, and make their prints on daylight or gaslight papers, can dispense with a dark-room altogether.

But you will find it an advantage to have a room from which you can shut out all trace of light. In fact (unless you adopt the Klito Plate Pack System) if you are going to use plates, you must have such a room. The best room to convert for the purpose is one with only one window and a supply of water. As a rule it is choice between the bathroom and the scullery and the latter is generally the more suitable. It is best to shut out daylight entirely. A frame can be made to fit tightly over the window and covered with some opaque material—a piece of linoleum, or several sheets of brown paper will answer. If any stray light creeps in by way of the door, as it almost certainly will, a curtain may be hung up. By such simple means it is possible to make the room quite dark in a few minutes. A scullery thus darkened, with the convenient sink and water supply and a table to work upon, is quite a good dark-room when available.

Of course, in spite of its name, you have light in a dark-room. You want a lamp that will give plenty of

SAFE LIGHT

"safe" light. An oil lamp is suitable, provided you keep it clean and well trimmed and use good oil. Do not get too small a one; a good sized lamp is best in every



way, and a Safe Light Lamp (using reflected light only) is best of all. You will find it convenient to have one with two glass doors, one containing yellow and the other red glass. Then you can use at will a red and yellow screen for very fast plates, a red one for slower plates, a yellow one for bromide work and the clear light by which to make your preparations.

It is in the dark-room that you load your slides or sheaths with plates, and this is a matter about which you must be very careful. There must be no light in the room except that from the lamp, with the red glass closed. You should get into the habit of loading the plates as far away from the light as possible; it is quite easy to do this after a little practice. Some photographers do it in absolute darkness.

DO NOT TOUCH

When you open a box of plates you will find they are wrapped in brown paper, generally in fours, but sometimes in sixes. A plate has a right and a wrong side. If you look quickly at each side of one close to the red light, you will see that one side looks duller than the other. This is the sensitive side (the plain one is bare glass) and must be put in the slide or sheath so that when it is in the camera the light will fall upon that side when an exposure is made. But you need never look to see which is the right side. The plates are always packed face to face, so that the first plate you come to has the right side downwards and the next one has it upwards and so on.

Never touch the sensitive surface of the plate. (Say that over six times, please). Hold the plates by the edges—thumb on one edge and fingers on the opposite. Do not dust



the plates. As they come from the box they are all right, but keep your dark slides thoroughly dusted inside and out and also the inside of your camera. You will not then be troubled with what careless workers find a great nuisance—spots all over your negatives that

NO DUST

give black spots on the print. It is taken for granted that you are determined all the way through to do the right thing and to take great pains.

So far, then, you have got your camera and learnt all about it ; you know the sort of subjects to try first ; you know how to load your plates in the dark-room ; and you know how to find out what exposure to give. Next, you will come back with some exposed plates or films and reach a very interesting part of your work. This is nothing less than producing negatives.



Chapter VI.

Making the Negative.

IF you hold an exposed plate or film near the ruby light in the dark-room for a moment you will perhaps be surprised to see that it looks exactly the same as it did before. The cream-coloured coating is gelatine containing certain silver salts. When light flashed on to the plate through the lens it affected those silver salts, so that you will be able, by pouring something over the plate to change some of the salts into thousands of tiny particles of black metallic silver. There will be most particles where the light was strongest, and fewest where it was weakest, and the plate will have many different degrees of density as we call it. All the silver that is not changed into black particles will afterwards be taken out of the gelatine.

To bring about all this you will want one or two things, such as dishes and a few chemicals.

The solution that changes the silver upon which light has acted is called the developer. The solution that helps to get rid of the unused silver is called the fixer (which is not a very good term). There are many different developers. Do not keep changing about from one to another, but choose a good one and stick to it till you thoroughly understand its working. For example, there is a solution called "Victol," which keeps well and only requires diluting with water to be ready for use whenever you want it. The instructions will

MIXING DEVELOPER

tell you what strength to make it for developing. Then there are other developers that you can buy already made up in bottles, or in the form of powders or "Circoids," to be dissolved in water.

Whatever developer you select you must be able to measure an exact quantity of water, and so it is necessary



to have a glass for the purpose. It will be convenient to have three. The first should be a pint

measure, which you will find marked off (like a medicine glass) in ounces. There are 20 fluid ounces to the pint. The second should be an ounce measure, which is marked in drams. There are eight fluid drams to the ounce. The third you will only want if you use "Victol," or some other strong solution of which very small quantities are required. This last is a tiny measure marked off in minims of which there are 60 to the dram.

Remember to keep these measures perfectly clean. Wash them out thoroughly after use.

Using the developers ready made will save you from having to trouble about scales and weights, although

AND THE HYPO

you will probably be glad of these later on.

Although there are dozens of developers, there is only one fixing solution that you need consider. It is made with hyposulphite of soda. This is always called "hypo"

for short.

You buy a pound of hypo and put it in a large bottle with a quart of warm or cold water and shake it up till



all the crystals are dissolved. Of course it is not used warm.

There are two things about this hypo solution that you should bear in mind. The first is, to pour down the sink the used solution when you have finished with it ; do not use it a second time ; it is so cheap that this will be no extravagance. The second is, that you must be careful to keep it in its place, so to speak, or it will get into mischief. Never use the hypo dish for anything else, and never let a trace of hypo get in your other dishes or measures. After dipping your fingers in hypo solution, rinse them thoroughly and wipe them dry before touching anything else. Suppose, for example, you got a single drop of hypo on a plate before you

KEEP IT COVERED

developed it, the negative would be spoilt. So beware of hypo in the wrong place.

It will be a good idea now to see how to develop a single quarter plate, whether that is exactly what you will actually do or not.

The red lamp must be alight and you must have ready on the table the quarter-plate dish you use only for developing ; a glass measure containing, say, two ounces of developer ; a piece of cardboard a little larger than the dish ; the hypo solution in its own dish well out of the way, and there must be some water handy. All is now ready. Take the exposed plate, (do you remember what you repeated six times over ?) place it in the empty dish, pour on the developer so that it flows all over the plate at one sweep and cover the dish with the piece of card. Rock the dish gently so that the developer flows backwards and forwards over the plate. In

about a
minute,
p e e p
quickly
at the
p l a t e
and you
may see
it has
begun



to darken in parts. Cover it quickly and keep gently rocking. Sooner or later you will find that

GELATINE IS SOFT

the plate is more or less darkened all over, except the edges where no light has acted. Then look



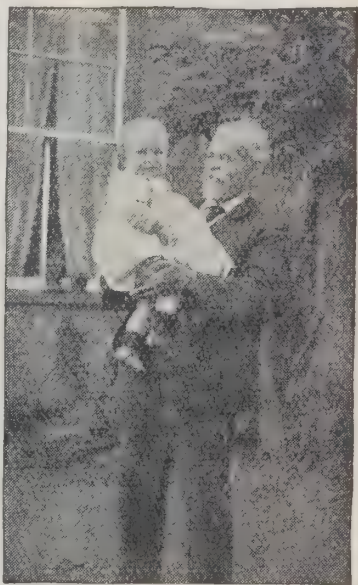
quickly at the back (or glass side) of the plate, and when you see dark patches beginning to show there, rinse the plate in clean water and slip it into the hypo for ten minutes. Then you can take it out into the light and look through it, and let us hope you will find it is a beautiful negative.

As the plates are fixed they are put in a washing tank, which contains a grooved rack to hold the plates upright in the water, and washed in running water or a great number of complete changes of water for at least an hour. You should then take one plate at a time, hold it in a gentle stream of water under the tap, and very tenderly rub over the gelatine with a plug of cotton wool. Remember that the gelatine is very soft and that a touch with the finger nail will damage it. Then squeeze the cotton wool out and wipe off any drops or streaks of water from the gelatine. Stand the negative on one edge on a shelf, out of the dust and not near a fire or in the sun, and leave it to dry thoroughly. This will take some hours.

ABOUT TANKS

It is interesting to watch the development of a negative, but if you do only one plate at a time you may find it too long and tedious. You can increase your rate of working by putting two quarter-plates at a time into a half-plate dish, and using from three to four ounces of developer. What you have to learn is how long to continue development. This you can only do after some practice, and watching the appearance of the back of the plate will be your best guide, as long as you use the same kind of plates and the same developer.

Another way is to develop for a certain fixed time, according to the developer you use and the temperature. You can buy a developing tank into which you put a number of plates at once and fill the tank with a weak developer. There are special developers made for this purpose, and whichever one you choose there will be instructions with it telling you the proper strength and how long to let it act. As these tanks are light-proof when closed, you need not wait about in the dark-room during the time taken for development. You may take



THIN OR DENSE

the tank into a light room if you like. With most patterns the tank has to be turned over occasionally. The advantages of this kind of development are that the plates are not exposed to light at all, they do not have to be handled, and they are sure to have just about the right development, provided the exposure was reasonably correct, and we have already seen to that.

It is almost impossible to describe what is a good negative. The best thing you can do is to show some of your own to an experienced photographer. If he tells you that you develop too long, or not long enough, you can easily put matters right next time. Another good plan is to study your prints. If they look dull and "flat," with no nice contrasts of light and shade, your negative is too "thin." That is to say there is not enough density or strength in the silver deposit and

you should develop a little longer. But if the prints have bare white patches with no detail showing your nega-



tive is too "dense," and you must not develop quite so long.

FILE YOUR NEGATIVES

Lay one of your negatives face downwards, in a good light, on printed paper. The edges of the plate should be clear glass, or nearly so, but there should be scarcely a sign of clear glass anywhere else; and through the densest parts you should just see the print underneath. When your negatives are quite dry, polish the glass side. The film side should already be perfectly clean and have a smooth, silky surface. Take care never to scratch it, or get finger marks, or dirt, or stains of



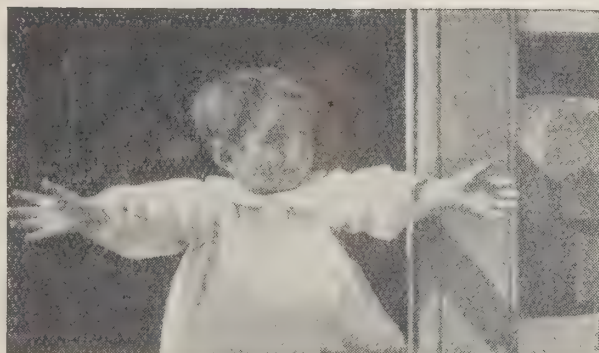
any kind upon it. You may pack your negatives film to film in the plate boxes, but at any rate your best ones should be more carefully stored. The "Negasys" File provides a splendid means of taking care of your negatives. Each negative has an envelope of its own, with space for its title and other particulars, and all the envelopes go into a strong box and there is a numbered index so that you can find at once any negative you want. Good negatives are worth taking care of.

Perhaps, after all, you are not going to use plates; but roll-film. Very well; what you have learnt about making a negative on a glass plate will not be wasted.

FILMS OR PLATES

A good deal of it applies just as much to negatives on film.

The gelatine and silver we found on the glass plate is often coated on a strip of thin celluloid. This can be



rolled up with black paper, so that a spool of it can be put in the camera and taken out again after ex-

posure, in daylight. This is a great advantage. Films are much lighter than plates, too, and take up much less space, so that they are particularly convenient when travelling. And glass negatives are liable to be broken, while films are not. You can store up film negatives in much smaller space than the same number of glass ones would require. Against all this you must set the fact that films cost considerably more than plates; but you cannot expect so many advantages without paying for them, can you?

When you handle films do not forget that there is gelatine on both sides, and not only on one as in the case of plates. One side has only plain gelatine, which is put on because the film would curl up very badly if it

STRIPS OF FILM

were coated on one side only. You must know about this so that you do not scratch or damage the plain-coated side, especially while the gelatine is wet.

“Ensign” roll films are made in strips long enough to make either six or twelve negatives all in a row. You expose the whole number before you take the spool out for development. It is possible to cut the film into separate sections and develop them separately, but this is not a good way. You might cut into one of the pictures, and the little pieces of film are not easy to manage when they are wet. So the usual way, and the best and easiest way, is to develop the whole strip at once as if it were all one negative. You see again how very important it is that each separate exposure shall have been as nearly right as possible.

How are you to develop one of these strips of film? One way is to do it by hand. If you use spools for six exposures



instead of twelve you can hold one end of the strip of film in each hand. Of course you must work in the dark-room, and as far away from the light as you

SEE - SAW

can possibly manage just to see what you are doing. First you draw the strip backwards and forwards through clean water, raising first one hand and then the other, and keeping the bottom of the loop of film in the water. You do this till the gelatine on both sides is so wet that the film is limp.

Then you do the same sort of thing through a dish of developer, with enough solution in it to develop all the six negatives. You can get a special dish for this purpose, fitted with a roller or bar, under which the film passes to keep it in the solution. When the darkening of the film shows plainly right through to the plain side you return it to the clean water to wash off the developer. Finally you "see-saw" the film in the same way through the hypo solution for at least ten minutes. Then it has to be washed for at least an hour and hung up by one end to dry. It must hang free so that neither side touches anything. The dry film is then cut up with scissors into six separate negatives.



This, you can imagine, is a rather tedious process,

A TERRIBLE TASK

although you get six negatives when you have finished. Nevertheless, thousands of films are developed in this way, and if every operation is performed thoroughly and carefully the results are quite satisfactory.

Fortunately, there is a better method than this, and if you are going to use films a good deal it will pay you to adopt it. The "Standa" film tank is made specially for dealing with six-exposure spools. You can put the film into it by daylight and develop for a certain time, as you found you could do with plates in a tank. Developing, fixing and washing can all be done without any manual labour, and the film does not come out into daylight until it is ready to hang up to dry. This not only saves time and trouble, but the films are not liable to be damaged by handling, or to be fogged by long exposure to the light in the dark-room.

However much care you take about exposing your plates and films, and in developing them afterwards, you must not expect every negative to be a perfect one. You will learn later on in your work that many things can be done to improve negatives. Therefore you should not destroy any that you are not satisfied with. Keep them till you have further knowledge and then you may find that you can improve them wonderfully. Always, though, you should strive to get as good a negative as you possibly can.

No doubt you think that the making of negatives is a terrible task, now that you have read all this. But you must not imagine that at all. You see, you will not have to do all the things that have been described,

BE CONSTANT

but only one set of them, according to whether you use plates or films and what method you adopt for dealing with them. Whatever you have to do will be quite simple, and when you have been through the little set of operations once or twice you will think of nothing it. You go through a far more complicated performance every time you dress yourself.

Stick to one developer till you are thoroughly familiar with its working and then, whenever you have a batch of properly exposed plates or films, you will be able to set to work and feel quite sure that you are going to turn them all into good clean negatives. And having finished your negatives do not forget to take proper care of them. They are easily damaged.



Chapter VII.

Contact Printing.

YOU have seen that the finished negative lets light pass through it in varying quantities according to the greater or less density of the silver deposit. Most light passes through where the negative is clearest, and that is just where the shadows in the subject were darkest. Least light passes through where the silver is densest and that is where the lights were brightest in the subject. The purpose of the negative is to produce a positive ; that is, a picture with lights and shades corresponding to those in the original subject.

These positives are generally made on paper and there are several distinct methods of producing such prints. Some of the methods have many varieties, so that there is a tremendous variety in photographs. You should now learn a little about some of these ways of making prints. This will help to give you an idea of what you would like to take up first.

It will be just as well to try a simple one to begin with. There is a class of photographic papers known as "self-toning papers" and making prints on one of these is about as simple as any photograph printing can possibly be. The only chemical used is hypo, and you already have that for your negatives. Then you will want a printing frame ; in fact you will like to possess several printing frames so that you can have several negatives

OPENING THE PACKET

out in the light at once. It is slow work making only one print at a time.

A printing frame is a strong frame of wood, with a back that fastens down with springs. This back is



jointed and hinged, so that part of it can be lifted up while the other keeps tight. You will understand it directly you see one.

Suppose you have got a packet of self-toning paper, a printing frame and a negative (with glass side quite clean). Open your packet by slitting open one end, as you cut the pages of a book. The paper has other wrappings inside. When you take a sheet out wrap up the others and put them back in the envelope. Do all this indoors in a weak light, so that no strong light falls on the paper even for a moment. You will find that one side of the paper is sensitive to light and if this "right" side is not glossy, at any rate it will not be so white as the "wrong" side.

Take the back right out of the frame and lay the negative in, film side inwards and place a sheet of paper on it, "right" side towards the film. Put in the back

NOT IN THE SUN

again and fasten the springs. The paper is now pressed tightly and evenly against the negative. Place the frame out of doors—not when it rains, though—in an open position where plenty of light falls on the glass of the negative. Do not place it in vivid sunlight.

After a while take the frame indoors out of the strong light, unfasten one part of the back (taking care not to move the other) lift up the edge of the print and see how it is getting on. At first the picture will be weak and faint. By-and-by you will find it is just as dark and strong as you would like it to be. If you take it out of the frame you will have a beautiful photograph, showing all the detail and light and shade that the negative has



stored up for you. But you see that this would never do; for light will still act on the paper, and every time you look at your print the light will fall upon it and soon darken it all over. You can “fix” the print in hypo, somewhat in the same way that you did your negative and take out the silver that is not wanted to form the

HOW FAR TO GO

picture ; but doing this will take a little of the strength out of the picture too. It will then look pale and weak.

What is to be done ? Why, do not take the paper out of the frame when the picture is just dark enough,



but keep on printing till it is a little too dark. This " little too dark " will come away in the hypo and leave what is just right. This is the only thing to

be learned by experience with this paper—judging when the printing has gone far enough, but not too far. You will soon learn how much extra strength to allow.

The print, as it comes from the frame, must be put out of the light (say in a box or drawer) till you are ready to finish it. No doubt it will have to be fixed in hypo. It may, or may not, have to be washed first, but it will certainly want washing afterwards.

This is not very definite, is it ? How long must the prints be in the hypo ? What is the strength of the hypo ? How are the prints washed ?

Well, whatever paper you buy you will find with it very clear instructions telling you what to do. Do exactly what you are told. All self-toning papers are

THOROUGH WASHING

not to be treated alike, but each one exactly as its maker tells you.

At the same time there are certain principles or rules that apply to all self-toning papers, and some of these rules apply to other papers too. Except while printing do not allow strong light to fall on the paper until it is fixed in the hypo, and the less weak light falls on it the better. Avoid touching the sensitive side as far as you possibly can. Use fresh hypo—quantity and strength according to instructions. Keep the prints moving constantly in the hypo by repeatedly drawing out the bottom print and placing it on top.

Now try to learn once for all how to wash prints thoroughly. To commence the washing, place the prints in a dish of clean water. Good large dishes are best, so that the prints do not have to lie in a heap. In two or three minutes lift up one print and let the water drain off at a



corner; then drop it into a second dish of clean water. Continue till all the prints are in the second dish. Empty the first dish, rinse it out, and re-fill it. Now get the prints back into this, one by one. So you go on.

P . O . P .

If the prints are changed thus into clean water every five minutes, for at least an hour, you may feel sure that they are well washed. If the paper is thick, or the water very cold, increase the time of washing. It is time well spent.

Nearly all self-toning papers give a print of a brown colour unless you do something more to them than fix them in a hypo bath. Learn to get nice prints of this kind first, and then you may find from the instructions what to do to get a different colour, and go on to try that.



A paper that shows the picture after you have exposed it under the negative is called a "printing-out paper." You will soon find that there are other papers that show nothing after you have exposed them, any more than your plate did; and you have to develop them very much as you did your plate. If you take the initials of the words "printing-out paper" you get "P.O.P.," and that is what these papers are often called for short. Self-toning paper is a P.O.P., but it is a

YOU SEE THE PICTURE

special kind, for it gives you a print of a pleasing colour without your having to use a "toning bath" to get it. With most P.O.P., if you only put the prints into a fixing bath the colour you get is not nice at all. So for these you have to use another bath first to alter the colour—a "toning" bath. Again you must follow the instructions. The general processes are : Wash, tone, wash, fix, wash. You can get a bath that will tone and fix at the same time ; but you had better not use this till you know a good deal more, and then, most likely, you will decide not to use it at all. It saves trouble, but you should not mind how much trouble you take to turn out good work that will keep good.

The great advantage of a printing-out paper is that



you can actually see the picture, and so judge when it is strong enough. Finishing the prints

is only a

question of careful work. Use the proper solutions for the time stated in the instructions, keep the prints moving during toning and fixing, wash thoroughly, and the prints will be a success. Above all, do not forget

GASLIGHT

about keeping the dishes clean, and always taking care that the hypo dish especially is used for nothing else.

The drawback to a printing-out paper is that it requires daylight, so that dull and wet weather, and short winter days, are against turning out prints quickly. It is never wise, either, to leave partly exposed prints in the frames from one day to another, or the negatives may be stained by the silver in the paper. You will be glad, therefore, to know of a way of making prints without using daylight, so



that you can also work indoors in the evenings.

For this purpose there is another kind of paper known as "gaslight" paper. This is so named because it can be carried through all the necessary processes by artificial light. It must be kept from daylight altogether, and also from strong artificial light. The paper is taken from the packet, and placed in the frame, in any artificially lighted room; but it must be done at a good distance from the light, or in the shadow cast by a screen of some kind.

Exposure is important. The frame is held close to

DEVELOPS UP

a strong light ; and to get some idea of the right exposure you can expose a quarter of the plate for a certain time (the instructions will give you help), the next quarter for double the time, and so on. A piece of cardboard as close to the negative as possible, can be used to screen part of the plate so as to give four different times of exposure to the same piece of paper. Afterwards you can see which of the four strips of the prints is best, and then you will know what the right exposure is for that negative, or any other like it in density. But you must be most careful to keep the frame at the same distance from the light whenever you are exposing ; if you vary the distance, even a little, it will make a great difference in the exposure.

This gaslight paper is one of those that show no change after exposure ; there is no picture to be seen. That is why



you must be so careful about the exposure, for if it is wrong there is no remedy. You pour over the exposed paper the developer recommended for it, and the picture appears—not slowly, as the image appeared in your negative, but in a few seconds. The print has to be fixed in hypo afterwards, of course. Remember to

BROMIDE

follow out very carefully the instructions for the particular gaslight paper you use, and if you do not get clean prints you may be sure you are doing something wrong—perhaps using the developer too often, or not keeping the prints moving when they go into the hypo, or getting hypo on to the paper or into the developing dish.

“Bromide” paper is very similar to gaslight paper, but it is much “faster” that is, more sensitive to light. It must be placed in the printing frame in the dark-room, and must be developed either by red light, or at some distance from the lamp if a yellow glass only is used. It must not be exposed close to a strong light, but at a great distance from it, or at a shorter distance from a weak light. Even at two feet from an ordinary candle flame the exposure



would perhaps be much less than half-a-minute; so you will understand how careful you must be about the light when you are using bromide paper. The distance from the light at which the exposure is made must be measured so that it will be always

VARIETY OF SURFACES

the same. A weaker developer is used than for gaslight paper, and so the picture takes longer to come up fully.

Both bromide and gaslight papers, if properly used,



give a beautiful black image with delicate greys in the lighter parts. You will find that you can, if you wish, easily change your black print into a brown one. But, al-

though the prints on these two classes of paper are very much alike, you see there are differences in the working of them. Gaslight: Slow, exposed to strong light, powerful developer, quick appearance of image, worked in weak artificial light. Bromide: Fast, exposed to weaker light, slower building up of image in weaker developer, worked by red and yellow light.

There is a good deal of variety in these development papers, too, for you can get glossy, smooth or rough surfaces, white, mauve or cream paper, and either a black or a brown image. Some gaslight papers are made specially to give a good print from a "thin" negative, and others to use with a "strong" one. And

FOLLOW THE BOOK

you can get a gaslight paper that will give a good print from almost any kind of negative by varying the exposure and developer.

What you should try to do, then, is to master first of all one of the papers that you print out by daylight, and one that you expose and develop by artificial light. You can then turn out a batch of prints at any time by day or night. Do not be satisfied with prints that are too light or too dark, but persevere till you get them just right. It will help you a great deal with development papers if you keep a note of the exact distance from the light to expose, and the number of seconds exposure required for different kinds of negatives. You should aim at leaving as little as possible to "chance."

When you can make really good prints by either of the processes already mentioned you may consider that you have accomplished a great deal, and have become, up to a certain point, a good photographer. Then you will be anxious to learn something about other printing processes, and to try your hand at some of them. You will be pleased to find that the time and trouble you have given to becoming a careful worker will make it quite easy for you to take up a new process, and to succeed with it right away. Once you learn to follow out instructions with patience and care you will be able to do something new without being disappointed by failures.

Chapter VIII.

Enlarging.

WELL, we will suppose the time has come when you find that you are quite a good photographer.

Your camera is no longer a "box of tricks," but an instrument that you can use easily and effectively. You know how to find good photographic subjects, and the exposure for them is no more a mystery. You can make good negatives and produce prints from them by daylight or artificial light as suits you best. You can also make the best of the prints by means of mounts and albums.

Now, sooner or later, you will find that you have a new desire. You are not quite satisfied. You will say to yourself, "I wish this little print was larger; it would look well on the wall;" or, "Just this small part of this print is quite a picture by itself, if only it were big enough to be seen easily." No doubt you are aware that you can get a large print from a small negative, or from a part of it. Perhaps you have admired some of the fine prints at an exhibition and have known that the negatives from which they were made must have been comparatively small—many of them the exact size of your own negatives, from which you have only made contact prints, which are necessarily the same size as the negative.

If you have learnt to make some of these contact

POST-CARD ENLARGEMENTS

prints by artificial light on bromide paper, there is very little for you to learn in order to make larger prints. And, moreover, there will probably be only a small further outlay necessary for additional apparatus. Let us think it over.

Suppose you use an "Ensignette" camera. The contact prints are very charming, but how much better it would be if you could make some of them into picture post-cards. Nothing easier. For a very low price you can buy a box-form enlarger. At one end is a carrier

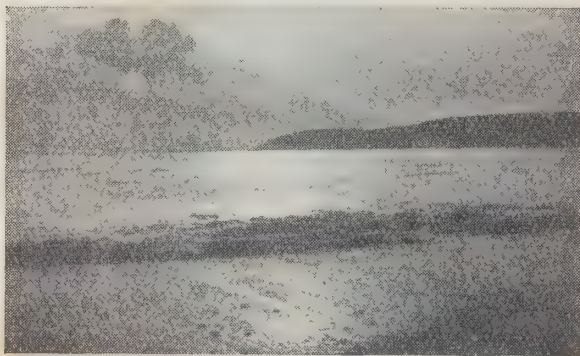


to hold your little "Ensignette" film, and at the other end one to take a post-card, which is really a piece of thick bromide paper. Between the two is fixed a lens, with a shutter to open or close it. You make an exposure by daylight, and develop your post-card in the dark-room. You can measure the strength of the light with your meter, just as you do when you expose a plate. Once you know the exposure to give when the paper of the meter takes a given number of seconds to reach the right tint, you can find it for any other number of seconds. The only thing you must judge for yourself is giving a

QUESTION OF SIZE

little more or less exposure according to the density of the negative you happen to be using.

Or suppose your camera takes the most popular sized negative there is—a quarter-plate. Well, as you know, that is $4\frac{1}{4} \times 3\frac{1}{4}$ inches. It would make your prints look far more important if you could double this length and breadth. They would then be whole-plate prints, $8\frac{1}{2} \times 6\frac{1}{2}$ inches—just four times the area. A “Briton” daylight enlarger to do this costs but little. On any fine day you could set to work and make a number of effective whole-plate bromide prints from your favourite quarter-plate negatives. It is just as easy as making contact prints.



If you decided to spend more you could buy a “Klito” enlarger for daylight use, and then you could

make enlargements of any size you chose up to 12×10 inches.

You will remember, though, that it is not always convenient to have to depend on daylight. It is because of this that the most popular form of enlarger is one in which artificial light is used. You like to be out ex-

LANTERN SLIDES

posing plates on bright summer days, and it is during the long winter evenings that you would like to work at making enlargements. So that if you can possibly afford it you should buy an enlarging apparatus for indoor use.

You may find that you are using a camera that will actually serve as part of the apparatus. "Folding-Klitos," "Ensigns" and "Sandersons" are examples of them.



In this case your outlay will be considerably reduced. Or you may have to get ap-

paratus that is complete in itself.

Of course you have seen an optical lantern in use—a "magic" lantern, as it used to be called. You have seen the large picture thrown on to a white sheet or screen. Well, that is an enlargement. The picture in the lantern is on glass which is only $3\frac{1}{4} \times 3\frac{1}{2}$ inches, and the actual picture is even smaller than that. Yet the enlargement on the screen is ten or twelve feet across. It could be made larger or smaller by altering the distance of the lantern from the screen and focussing with the lens to get the picture sharp.

HOW TO ENLARGE

Behind the slide in the lantern is a bright light, and its rays (or some of them, rather) pass through the slide, out of the lens and on to the screen. But if this were all, the result would be very unsatisfactory. Part of the picture would be well lighted, but the corners would probably

be quite dark. It would look patchy and uneven. To avoid this a condenser is placed behind



the slide. This condenser is like a large lens. What it does is to collect the light and send it evenly through the whole slide at once.

An artificial light enlarger is very much like this. Instead of the slide in the lantern there is a negative; and the image is not thrown on to a screen but on to a sheet of bromide paper pinned up on an easel or a wall. But there are the light (of some kind or other), the lens, the condenser and means for focussing to get a sharp picture at different distances. You can imagine how easy it would be to fasten up a piece of plain white paper or card, and throw on to it, from the lantern a

A N O U T L I N E

sharp image of the size required. It would have to be done in a dark-room. Then you could put a cap on the lens—not an opaque one, but fitted with a front of dark yellow glass. This would throw a safe light on the paper, though the image would still show. You could pin up a piece of

bromide paper so that the image would fall upon it, take off the cap while the bright light fell



upon the paper for the proper time, cover the lens again and take your paper into the dark-room to develop the enlarged picture.

This is just an outline of the process and you will understand from it that there is nothing about it but what you could manage with a little practice and experience.

One of the things you would have to learn to do is to get an even light. But it is quite easy. When you have got your picture sharp, and just the size you want it you take out the negative and move the light nearer to the condenser, or farther from it, until you see a bright even light all over the paper on the screen. Then you

BEAUTIFUL PICTURES

may put your negative back and feel sure that it is evenly illuminated and that your enlargement will not be patchy.

Then about the exposure. You find it by experiment for one size of enlargement and then you know what to give for that size in future. All you must allow for is any

difference
in the dens-
ity of the
negative
and the ap-
pearance
of the
image on
the screen
will guide
you with
that after
a while.



These enlarging lanterns are made to take various kinds of lighting arrangements. According to which suits best, you can get one fitted for an oil light, incandescent gas, spirit vapour or electric light. When you have got into the way of making straight-forward enlargements (and you will soon do that) you may fairly hope to be able to produce beautiful pictures from your negatives. You will find pictures in parts of your negatives very often, which you did not suspect to be there until you saw the image on a large scale. You can learn how to "control" your print by shading.

Chapter IX.

Practical Applications.

IT may be as well now to consider one or two ways in which you can put your knowledge of photography to practical use and purpose. Photography is a pleasant and interesting hobby, and anything that brings pleasure and interest into your life would justify itself for that reason alone. It takes you out and about, makes you observant, and trains you to be careful and methodical.

One of the most obvious uses of photography is that it enables you to make records of places, persons and objects of interest. It is delightful to be able to turn to an album filled with prints taken on a holiday ; you enjoy a good deal of the pleasure of your holiday all over again. And portraits of your relations and friends have an exceptional value too. They will probably be very different from the usual studio portrait, but you will like them all the better for being homely and natural.

Then perhaps you take an interest in something with which photography will help you immensely. Many photographers pay special attention to some particular subject which appeals to them—birds and animals, flowers and trees, geology, churches, old houses, places and objects of historical interest, types of town and country churches, farming operations, shipping, manufacturing processes, furniture, pictures, coins and stamps. There is no end to the list and you can see at once the enormous value of photography in them all.

MAKING IT PAY

One photographer, who had learned to make nice negatives, and good prints from them, was sharp enough



to seize a promising opportunity. He made a complete set of photographs of everything connected with the

business in which he was engaged, including all the persons in it, from the principals to the errand boys. He sold so many prints and albums of sets, that he paid for all his apparatus and accessories and materials, and had a margin of profit as well.

As a matter of fact, the photographer who does good, clean work can find many opportunities of earning money, so that the expense of his charming hobby will be reduced to little or nothing. He is sure to find subjects now and then that will be acceptable to the editors of illustrated papers and magazines. A nice bright print, say a whole-plate enlargement, of an interesting subject will bring in half a guinea or more. And even half a guinea will buy a good deal in the way of plates or paper or odds and ends of useful apparatus. Friends will only be too pleased to pay

PASSE - PARTOUT

for prints of themselves, their houses, their pets and so on.

A very popular form of photograph, that commands a ready sale is the picture post-card. With even a very simple form of enlarger these can be made from small negatives. With a better enlarger, not only can post-cards be produced easily, but beautiful enlargements can be made suitable for wall decoration.

You should remember that it is only right that you should

charge a fair price when you sell your work at all, whether to private customers, or to editors



of papers, or to dealers in post-cards. One good reason is that some people have to depend upon photography for their living, and you should not compete unfairly with them.

When you make arrangements for framing you need not always go to the expense of an ordinary frame. You might learn how to do your prints in what is called passe-partout style. It is quite simple and very cheap. When your print is mounted, you get a sheet of glass

BITS FOR SLIDES

and a piece of very stout card or strawboard, both cut to the exact size of the mount. All you have to do is to bind the three neatly together round the edges. For



this purpose you can buy binding strips, already cut to width and gummed. There are several ways of arranging

the hanging-up fitments. One is to cut slits in the back board and pass through the double end of a long piece of tape, which is then glued on to the inside surface. Another good plan is to bore two holes and pass through each hole one of the largest size paper fasteners you can buy, first slipping a small brass curtain ring between the two parts of the fastener.

Another use to which you can put your negatives is the making of lantern slides from them. A lantern plate is $3\frac{1}{4} \times 3\frac{1}{4}$ inches and quite a quarter of an inch all round is taken up by the binding of the slide. If you find a part of a negative that contains a nice subject that will fit into the space left—and of course it need not fill it all—you can make a lantern slide of it.

A slide is made in very much the same way as a bromide

TO AN AUDIENCE

print. Instead of a piece of paper you place a lantern plate in your printing frame, expose it by artificial light, develop and fix it. Of course there are other things to be done before the slide is ready for use in the lantern, but there is nothing you will not be able to manage. Some enlargers can be used to show lantern slides, and a proper projecting lantern for the purpose is not expensive, and a good lantern slide is a fine thing for showing your work to advantage to many people at once.

So you see that there are a good many different ways in which you can put your photography to some practical use.



Chapter X.

General Notes.

YOU must have a place for everything you use in your photography, and keep everything in its place. The best place for the actual apparatus is a perfectly dry cupboard. Plates and papers are best kept in drawers, and the things to avoid are damp, heat and fumes from gas or chemicals. All the chemical salts and solutions should be in a cupboard by themselves. Everything of this kind should be properly labelled. As you buy any fresh chemical you should find out how it should be kept—whether it is best kept in a dry state or in solution, in a corked or a stoppered bottle, and how long it will last in good condition.

Measures, dishes and so on must be thoroughly washed after use, so that they are always perfectly clean when required again. If you buy the right things for the different operations and take care of them you will find that the expense of this part of your outfit is comparatively small. Do not buy a great many things just for the sake of having a big stock of apparatus and material, but do not hesitate to get anything that is really useful and helpful in your work.

Suppose you are working quarter-plate size. You will want one dish to use for the hypo fixing-bath and for nothing else. Well, a quarter-plate dish for the purpose is cheap enough, yet, if you think a moment, you will see it would be far better to spend a little more and get a good whole-plate deep porcelain dish. This will hold

REAL ECONOMY

four quarter-plates at once. When you are developing plates one at a time, you can leave the first plate in the hypo till you take it out to make room for your fifth developed plate. It will then be thoroughly fixed. So will number two when you take it out to make room for number six. If you had only a quarter-plate dish you

would

either

have to

take out

your

plate too

soon, or

waste

time

waiting

for it to

be finish-

ed. Not



only so, but this large dish will do nicely to fix a batch of small prints, and it will also answer when you make post-cards or whole-plate enlargements. This shows that you must exercise a little thought as to what to buy.

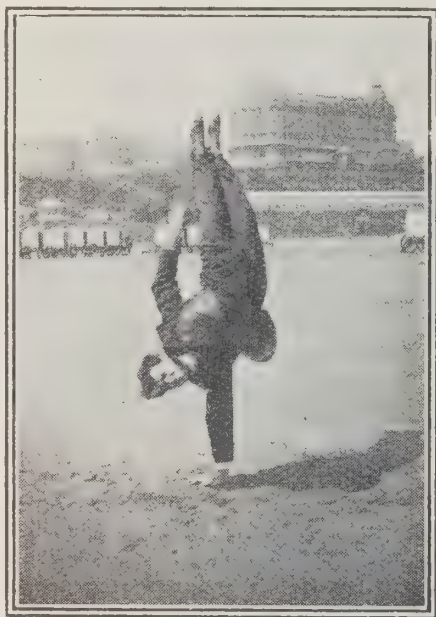
It is real economy to buy a good lamp and an effective washing tank and so on. Not only do they last longer than inferior ones, but they answer their purpose better, and so help you to do good work.

Take another small matter as an example. Some beginners put their prints to dry on sheets of blotting paper and perhaps get drying marks that spoil the prints ;

STUDY A PRICE LIST

or they use newspaper from which the wet prints will probably absorb something that will cause them to fade. Yet for a few pence you can buy some glass-headed steel pins, with which you can pin up each print by one corner to the edge of a shelf. The prints will then drain

and dry quickly and safely and the little pins will last a lifetime.



It is really a good plan to study a good photographic price list. See how many ingenious and useful articles there are described in it. Select first of all those that you find absolutely necessary to commence with. Buy the best thing of each kind you can afford. Then from time to time look through

the catalogue again and see what you can get that will be of real help to you in your work.

In this way, buying something extra now and then, you will gradually get together a complete equipment. You can then do your work more quickly and efficiently and the "spoils" and failures will get fewer and fewer. So

TAKE NO RISKS

you really save in the long run by getting just the right things and of the right quality.

As to the usable articles (plates, papers, chemicals) these should be bought as far as possible only as required. If you do not use the whole of a box of plates, or a packet of paper, you should re-pack what is left, label it, so as to know the exact contents and use it at the first opportunity. As has already been said, the contents



of bottles should be clearly shown on a label. Trouble is sure to arise if bottles are kept containing some substance or solution about which you are doubtful.

Well, you have now had a sort of general view of what there is to do and know if you would become a capable photographer. No doubt it looks a formidable business. There seems a great deal to understand and remember. So there is. To know all there is to be

STEP BY STEP

known about photography would take the careful study of many long years. But you have not to do anything of that kind at all. You learn one thing at a time, and you only trouble about the things you want actually to do.

One of the jolliest things about photography is that whenever you choose to do so you can take up a fresh process. At first you know little or nothing about it.



Then you see what has to be done, and you do it carefully, step by step. And when you have got through with it there is the result—something you have never done before. Perhaps the result is not quite perfect ; so next time you work just as carefully and make some slight alteration or allowance here or there. To your delight you find the result is exactly right. You have now a new process at your command, and when it suits you you can work it, and know that the result will be

BE PATIENT

what you require. That is how you work your way along, one thing at a time, till you can do everything required in the work you wish to do.

There are some pieces of advice so valuable to the beginner in photography that perhaps you will listen to a few. Some of them you have already heard, but you will remember them all the better if you hear them again.



Whatever apparatus you use, try to understand it thoroughly in every detail.

Keep your photographic articles clean, free from dust and damp. Have a place for each.

Be patient. There is often a temptation to hurry, so as to get at the final result sooner. In most cases this means that the final result is not what it would have been if proper time had been spent over it.

Work carefully. Some of the things you use require

START NOW

careful and delicate handling, and some processes demand great exactness in carrying them out. Once you have acquired the habit of being patient, careful and exact, it will help you in all your photographic work, and you will succeed where others fail.

Do not be satisfied with anything but the best. Do not say a result is good enough if you could make it better. Study the best photographic work you can find, at exhibitions or elsewhere. Try to equal it. Then try to excel it.

Learn as much as you can about your subject. Read a photographic paper regularly and if possible join a good photographic society.

And that is about all that need be said. If you once set foot on the photographic road you will find it pleasant and full of interest at every step and from the very beginning. The farther you go the easier and pleasanter does the road become ; and however far you go there will always be another tempting stretch ahead of you. Without doubt you will enjoy your journey and your enjoyment will bring pleasure to others as well. So why not start at once ?



MARCH, 1916.

SPECIAL NOTE.

Since publication, the prices of the Cameras listed on pages 44, 48 and 49 of this Catalogue have been revised as follows :—

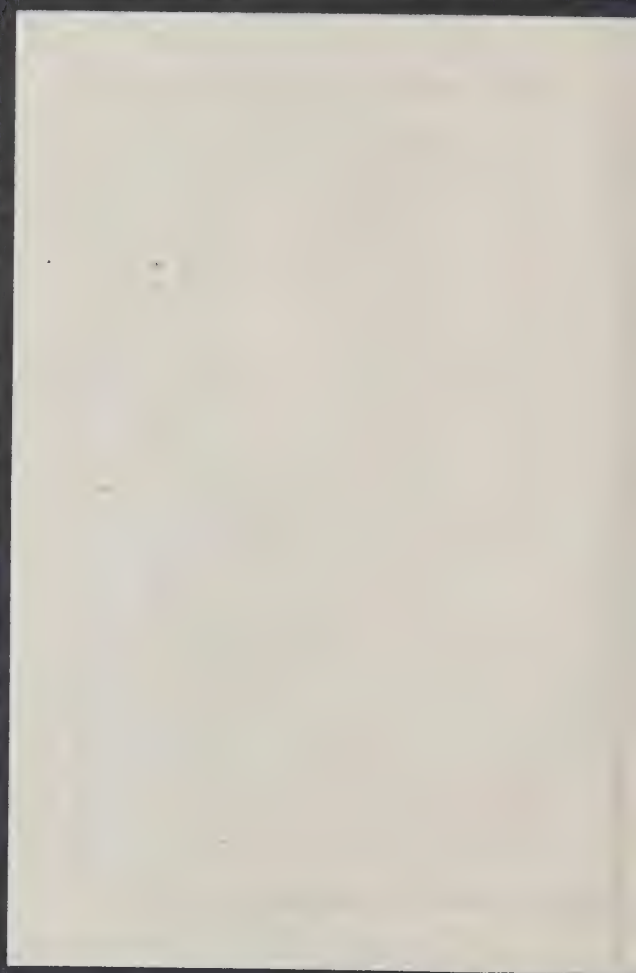
Box-Form "Ensigns."

$2\frac{1}{4}$ a ..	5 6	$2\frac{1}{2}$..	14 -
$2\frac{1}{4}$ b ..	11/-	$3\frac{1}{4}$..	19 6

Folding "Ensigns."

$2\frac{1}{4}$..	25/-	$3\frac{1}{4}$..	42/-
$2\frac{1}{2}$..	32 6	$3\frac{1}{4}$ RR	50/-
$2\frac{1}{2}$ RR	42/-	$3\frac{1}{4}$ a..	46/6
		$3\frac{1}{4}$ aRR	55/-

HOUGHTONS LTD.,
LONDON & GLASGOW.



Magazine Plate Cameras.

BOX-FORM.

*The simplest and cheapest type
of Camera for the beginner.*

THE Magazine Camera is a strong, self-contained, serviceable instrument, ready for use at a moment's notice. Except in the more expensive models, the focus is fixed so that everything beyond objects situate a yard or two from the camera, is always sharply defined, a point of great value to the novice.

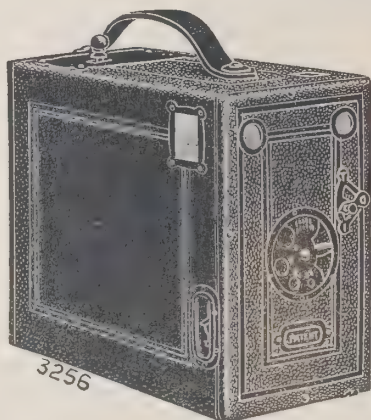
It contains a magazine, or "pack" of thin metal sheaths for holding glass plates. After each exposure a changing mechanism allows the plate (protected by its sheath) to drop to the bottom of the camera, where it is held by catches. Exposed plates can be removed without interfering with the unexposed plates left in the magazine.

Plates are less costly to buy than films, and are very easy to develop, either by the tank or dish method.

BRITISH MADE.

BOX-FORM PLATE CAMERAS

The "Mascot."



THE "Mascot" Cameras are specially suitable for the beginner. They are very easy to use, and yield good, crisp pictures. Loading the camera is very simple, the six metal sheaths holding the plates being slipped into position almost instantly. If desired, single exposed plates can be removed without interfering with the others.

There is a fine lens of the plano-convex type, which ensures sharp, clear pictures. Black metal fittings match the covering, which is a waterproof seal-grained material. Two ground-glass view finders for upright and oblong pictures are supplied. The shutter release is sunk, thus preventing accidental exposures. The rotating stop plate, marked $f/11$, $f/22$ and $f/32$, also serves as a dust cover to the lens. A leather handle is fitted.

The "Mascots" are neat in appearance, strong in use and will please every user. **British Made.**

SPECIAL FEATURES

Hard Wood Body, Strongly Jointed, Waterproof Covering, Two Ground-Glass View Finders, Everset Time and Instantaneous Shutter.

"Mascot" No. 1 for 6 plates, $3\frac{1}{2} \times 2\frac{1}{2}$ **6/6**

"Mascot" No. 1a for 6 plates, $4\frac{1}{4} \times 3\frac{1}{4}$ **8/6**

Limp Canvas Case with Shoulder Strap for No. 1, 2/6; No. 1a, 2/9
Complete Developing and Printing Outfit for No. 1, 4/9; No. 1a, 6/-

Instruction booklet sent with each Camera.

BOX-FORM PLATE CAMERAS

"Klitos" Nos. 000 and 00.



Nos. 00a and 00b Models.

THE "Klitos" are built to yield good pictures in the easiest possible way. **British Made.**

Many of the most successful amateur photographers have begun with the Magazine "Klitos." Though low in price, these Cameras contain every necessary movement. Especially simple is the plate changing. After each exposure, the little knob beside the handle is pushed aside, the exposed plate drops out of the way, leaving another ready in its place.

Strength is a notable feature of the "Klitos." The backward and forward type of Shutter (there is none more simple) always ensures enough exposure to give the best results. The fact that it always works at the same speed eliminates the risk of incorrect exposure.

SPECIAL FEATURES

A seal-grained waterproof covering, two View Finders, stops working at f/11, f/16, f/22, black enamelled fittings and an Achromatic Lens of fine quality. Nos. 00a and 00b are fitted with three magnifiers for portraits, 4, 7 and 15 feet.

No. 000	" Klito,"	for	6 Plates,	$3\frac{1}{2} \times 2\frac{1}{2}$	..	8/6
No. 00a	"	"	6	$4\frac{1}{4} \times 3\frac{1}{4}$, with 3 Magnifiers	..	13/6
No. 00b	"	"	12	$4\frac{1}{4} \times 3\frac{1}{4}$, do. do.	..	16/6

Canvas Cases for No. 000, 2/6 No. 00a, 2/9 No. 00b, 3/6.

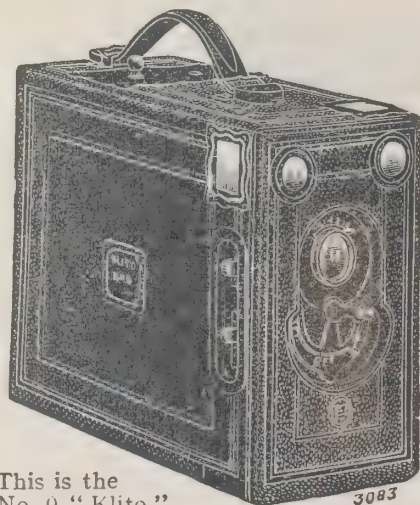
Developing and Printing Outfit for $3\frac{1}{2} \times 2\frac{1}{2}$, 4/9.

" " " " $4\frac{1}{4} \times 3\frac{1}{4}$, 6/-.

Instruction booklet sent with each Camera.

BOX-FORM PLATE CAMERAS

“ Klitos ” Nos. 00, 0 and 1. *Quarter-Plate.*



This is the
No. 0 “ Klito.”

These models of the “ Klito ” are simple to use and they possess several refinements that will be appreciated by the amateur who has some small knowledge of photography. The No. 00 is the “ Guinea ” model and is fitted with a Single Achromatic Lens and three Portrait Magnifiers; the No. 0 has a Rapid Rectilinear Lens and three Magnifiers for portraits, while there is a Single Achromatic Lens and rack-pinion focussing in the No. 1. **British Made.**

The Lenses fitted to “ Klitos ” yield sharp, clear pictures, and the finish and whole make up will satisfy the most critical user.

SPECIAL FEATURES.

All the fittings are black enamelled, and the cover is a hard grained leatherette, with a sewn padded leather handle. Two View Finders are fitted. Exposures are automatically indicated. Each Camera takes twelve $\frac{1}{4}$ -plates.

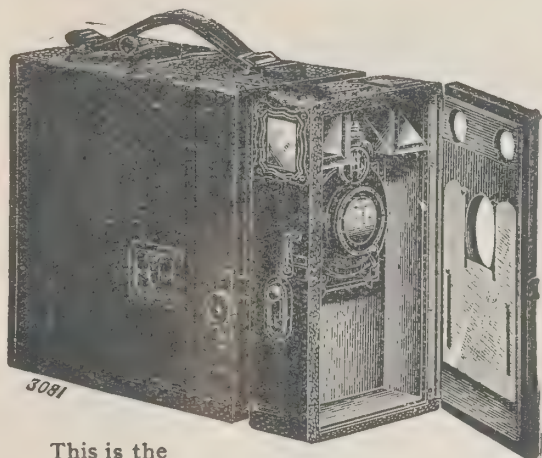
No. 00. “ Klito,” with Single Achromatic Lens, three Portrait Magnifiers, 4, 7 and 15 feet.	£1 1 0
No. 0. “ Klito,” with Rapid Rectilinear Lens, three Portrait Magnifiers, 4, 7 and 15 feet.	1 5 0
No. 1. “ Klito,” with Single Achromatic Lens, rack and pinion focussing	1 5 0

*Canvas Case with Shoulder Strap, 3/6.
Developing and Printing Outfit, 6/-.
Instruction booklet sent with each Camera.*

BOX-FORM PLATE CAMERAS

“ Klitos ” Nos. 2b and 3a.

Quarter-Plate.



This is the
No. 3A “ Klito.”

These are two rack-focussing Cameras. Both are made on the same lines, but the No. 3A has an opening front door. This door enables one to adjust the Shutter, and change the stops, just as in a Folding Camera. Inside this front door is a sliding metal plate for covering up the Lens and View Finders, when not in use.

Each model is finely finished and thoroughly well made. The No. 3A has a polished mahogany interior with brass fittings. The seasoned hardwood body has a hard leatherette covering. **British Made.**

SPECIAL FEATURES

Cameras are Rack-Focussing Models and take twelve quarter-plates.

Exposures are automatically indicated.

There is an engraved focussing scale.

The No. 2b has an everset type of Shutter.

The No. 3a has an “ Ensign-Simplex,” with speeds 1/25th, 1/50th, 1/100th of a second.

No. 2b. “ Klito,” with Rapid Rectilinear Lens and Counter-sunk Shutter Release	£1 10 0
No. 3a. “ Klito,” with “ Rectimat ” Symmetrical Lens, f/8, and speeded Shutter	2 10 0

Camera Case and Shoulder Strap 3/6.

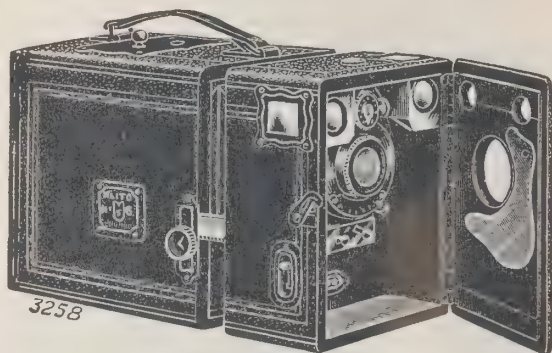
Developing and Printing Outfit, 6/-.

Instruction booklet sent with each Camera.

BOX-FORM PLATE CAMERAS

"Klito" Anastigmat Models.

Quarter-Plate.



This is the No. 6 A.L. Klito.

"The Magazine Camera at its best," describes the Anastigmat "Klitos." Two kinds of Anastigmat Lenses are fitted, "Ensign," and "Cooke-Luxor."

With many photographers, the box-form Camera is the favourite. It is especially suitable for indoor picture-making, on account of its rigidity. **British Made.**

All three "Klitos" (6AK, 6AL, and 6SL) are mahogany built, and clamped. Great strength is a particular feature. They will stand much hard use and still keep in perfect condition. In shape these models are horizontal. The extra front door allows adjustments to be made, whilst by means of the divided back door, exposed plates can be removed without interfering with the others.

SPECIAL FEATURES

Takes 12 Quarter-Plates.

The Dust Cover for Lens and View Finder is of special design.

Two Levels and two brilliant pattern View Finders are fitted.

Shutter speeds up to 1/100th second, with Trigger.

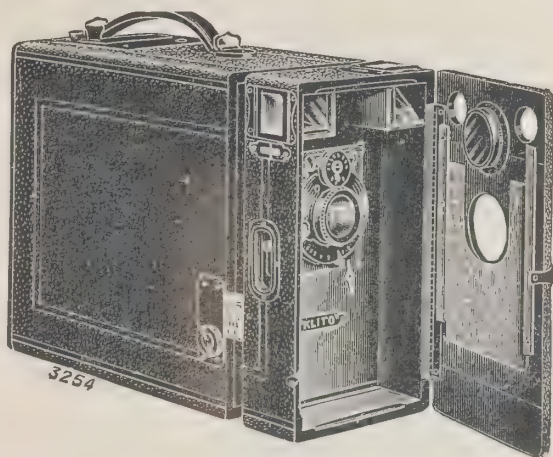
No. 6AK.	"Klito" with "Ensign" Anastigmat Lens, series VIIIn. No. 0, f/7.7, "Ensign-Simplex" Shutter	£3 10 0
No. 6AL.	"Klito" with "Cooke-Luxor" Anastigmat Lens, f/6.8 and "Ensign-Simplex" Shutter	4 0 0
No. 6SL.	"Klito" with "Cooke-Luxor" Anastigmat Lens, f/6.8 and "Ensign-Sector" Shutter	4 15 0

Best Limp Canvas Case with Shoulder Strap 5/-.

Instruction booklet sent with each Camera.

BOX-FORM PLATE CAMERAS

Post-card "Klito."



This Camera takes the popular post-card size picture, is quite simple to use, and one can depend on getting good results. Focussing is by Rack and Pinion. A special dust cover for the Lens and View Finders is fitted. The speeds of the Shutter are from 1 second to 1/100th second. The Camera takes 12 plates. British Made.

SPECIAL FEATURES

Body of well-seasoned hard wood, with polished mahogany front and opening door. Outside covering is morocco-grained leatherette. Two Levels, two Brilliant View Finders and Isochromatic Screen, "Ensign-Sector" Shutter with speeds varying from 1 second to 1/100th second, also Time and Instantaneous exposures.

No. 5.P.C. "Klito" with Rapid Symmetrical Lens, f/8, and
"Ensign-Sector" Shutter **£5 5 0**

Canvas Case and Shoulder Strap 5/6

Black Solid Leather Case and Shoulder Strap 15/-

Instruction booklet sent with each Camera.

KLITO DARK SLIDES

“ Klito ” Metal Dark Slides.

For “ Folding Klito ” and “ Ensign ” Cameras.

The Single Metal Dark Slides that we supply with our Folding Cameras are all made Walthamstow, and are slides of the kind that are made in 2 qualities,

in our own factory at recognised as the best can be obtained. They described on this page.



3882

See that every Slide is stamped “ Klito ” Trade Mark.

“ A ” QUALITY “ KLITO ” SLIDES.

This is the slide supplied with the De Luxe Cameras, but it can be supplied in place of the “ B ” slide, at an extra cost. Each “ A ” quality slide is provided with a strong spring safety grip, which not only protects the plate, but makes the slide easier to load. Every slide is perfectly finished in hard black enamel and has an ivoroid tablet for recording exposures.

“ B ” QUALITY “ KLITO ” SLIDES.

This is the slide supplied with all our cameras except the De Luxe Models. It is beautifully made, thin and compact, yet strong. A spring holds the glass plate in position at the bottom, and at the top there is a rebate to receive the edge of the plate. Every slide is finished in hard black enamel.

Size.	3 Slides in Envelope		Size.	3 Slides in Envelope	
	Each.	Case.		Each.	Case.
$\frac{1}{4}$ -plate	2/3	.. 7/3	$3\frac{1}{2} \times 2\frac{1}{4}$ ins.	1/9	.. 5/9
Post-card ($5\frac{1}{2} \times 3\frac{1}{2}$ ins.)	2/9	.. 9/3	$\frac{1}{4}$ -plate	1/9	.. 5/9
			Post-card ($5\frac{1}{2} \times 3\frac{1}{2}$ ins.)	2/3	.. 7/9

Folding Plate Cameras.

FOR DARK SLIDES AND ADAPTERS.

*The most portable and convenient form
of Camera for using glass plates.*

A CAMERA of this type is an all-round instrument that can be recommended to those photographers who want to have one Camera for all purposes. It can be used on a stand for architecture, portraiture, still-life, copying and so on, or held in the hand for snapshot work. The design is marked by extreme compactness—the whole Camera folding into the thickness of the body—and exceptional rigidity when extended.

The covering is black leatherette (real leather in the best models), the bellows are of black leather. A focussing screen with hood and a reversible finder is fitted.

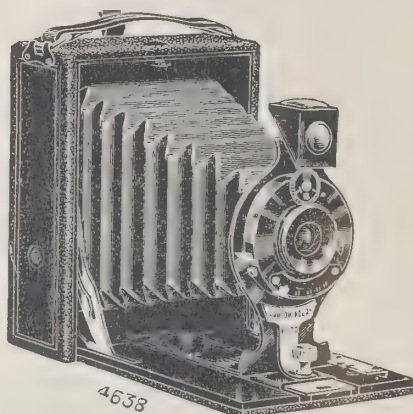
The effective Focussing-lock device and the simple, yet workmanlike, construction of the “Junior” models will commend themselves to those desiring a low price Camera. The solid cast “Stirrup” Lens Front and the other advantages offered by the superior models should on no account be overlooked.

The metal Dark Slides supplied with the Cameras are thin and yet strong and reliable. Each slide holds one plate. Film Pack or other daylight loading Adapters can be fitted, while the “Klito Plate Pack” daylight loading and developing system has been specially devised for use with the superior models.

BRITISH MADE.

FOLDING PLATE CAMERAS

"Folding Klito Junior."



THE "FOLDING KLITO JUNIORS" are entirely new. In use they are exceptionally simple. Every movement for good work is included, whilst the construction and finish are excellent in every way. **British Made.**

A very effective, automatic locking infinity catch is fitted. The lens front is particularly strong and rigid. The view finder reverses for upright or oblong pictures. An automatic opening Focussing Hood is supplied, which folds compactly when not in use. Bulb, Time, as well as Instantaneous exposures can be made.

SPECIAL FEATURES

Hardwood Body, Waterproof Leatherette Covering, Leather Bellows, Reversing View Finder, Focussing Scale, Infinity Catch, Focussing Back.

One Single Metal Slide supplied with each Camera.

The Nos. 1, 2 and 2PC. Cameras are fitted with Single Achromatic Lenses and "Ensign-Junior" Shutters.

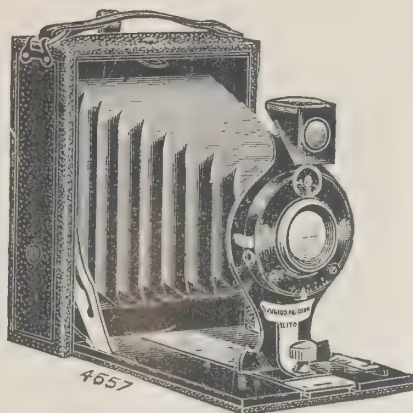
No. 1	"Folding Klito Junior"	(3½ × 2½)	£1 1 0
No. 2	"	"	(4¼ × 3¼) 1 1 0
No. 2PC	"	"	(5½ × 3½) Post-card 2 2 0

Extra Single Metal Slides, 3½ × 2½ and ¼-plate. 1/9; Post-card, 2/3.
Canvas Case with Shoulder Strap. 3½ × 2½, 2/9; ¼-plate, 3/- each.
Post-card, 3/6 each.

Instruction booklet sent with each Camera.

FOLDING PLATE CAMERAS

"Folding Klito Junior."



THE CAMERAS listed on this page are identical in construction with the "Folding Klito Junior" series, described on the preceding page, but are fitted with a better type of lens. The No. 1 A.C. Camera has also an "Ensign-Simplex" Shutter, with speeds 1/25th, 1/50th and 1/100th second. **British Made.**

SPECIAL FEATURES

Hardwood Body, Waterproof Leatherette Covering, Leather Bellows, Reversing View Finder, Focussing Scale, Infinity Catch, Focussing Back.

One Single Metal Slide supplied with Camera.

The No. 1 A.C. Camera is fitted with a Rapid Aplanat Lens f/8, and an "Ensign-Simplex" Shutter with speeds 1/25th, 1/50th and 1/100th sec., Time and Bulb exposures.

The Nos. 2 J.Y. and 2 P.C. J.Y. Cameras are fitted with a "Rectimat" Symmetrical Lens, f/8, and an "Ensign-Junior" Shutter giving Time, Bulb and Instantaneous exposures.

No. 1 A.C.	"Folding Klito Junior"	(3½ × 2½)	.. ..	£1 15 0
No. 2. J.Y.	" "	" "	(4¼ × 3¼)	1 5 0
No. 2 P.C. J.Y.	" "	" "	(5½ × 3½) Post-card..	2 10 0

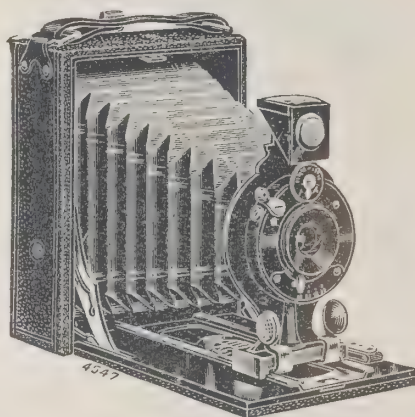
Extra Single Metal Slides, 3½ × 2½ & ¼-plate, 1/9 each; Post-card, 2/3.
Canvas Case with Shoulder Strap, 3½ × 2½, 2/9; ¼-plate, 3/- each;
Post-card, 3/6 each.

Instruction Booklet sent with each Camera.

FOLDING PLATE CAMERAS

"Folding Klito," No. 000.

Quarter-Plate.



THE Quarter-Plate "Folding Klitos" are very compact. The baseboard and focussing screen both fold quite out of the way, into the body of the Camera. The Camera is small enough to go into the coat pocket. **British Made.**

A new and particularly rigid Lens Front is fitted. The nickelled Travelling Base has two shell-shaped finger and thumb grips for drawing out the front. Focussing for Infinity is automatic, objects situated at from 25 ft. to 3 ft. can be focussed by pressing down the focussing scale and drawing the front forward. Either Plates in dark slides or the K.P.P. system can be used at will.

SPECIAL FEATURES.

Rigid and Novel Buttress Lens Front with Leather Bellows. Reversible Brilliant Finder. Hooded Focussing Screen and "Ensign-Junior" Shutter (time, bulb and instantaneous), with Trigger Release. Improved Infinity Catch and Focussing Scale.

One Single Metal Slide ("B" Quality), with each Camera.

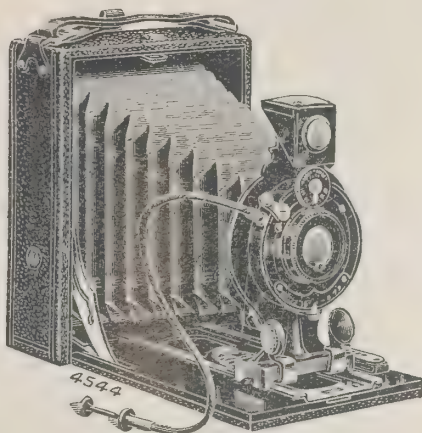
No. 000 with Rapid Achromatic Lens, f/11	£1 5 0
No. 000a with "Rectimat" Symmetrical Lens, f/8 ..	1 10 0
Extra for one "A" Metal Slide instead of "B" Quality ..	6d.
Extra Single Metal Slides, "B" Quality	1/9
"Klito" Plate Pack Adapter	5/6
Flexible Wire Release	2/6
Canvas Case and Shoulder Strap	3/-
Leather Case for Camera and 12 Slides	9/-

Instruction booklet sent with each Camera.

FOLDING PLATE CAMERAS

“Folding Klito,” Nos. 0 and 00.

Quarter-Plate.



THE Nos. 0 and 00 “Folding Klito” Cameras are identical in construction with the No. 000 already described, but are fitted with the “Ensign-Simplex” Shutter, with speeds 1/25th, 1/50th and 1/100th. Trigger and Flexible Wire Release. **British Made.**

SPECIAL FEATURES.

Rigid and Novel Buttress Lens Front, with Reversible Brilliant View Finder. Hooded Focussing Screen. “Ensign-Simplex” Shutter with varying speeds, 1/25th, 1/50th and 1/100th. Flexible Wire and Trigger Release.

Two Single Metal Slides (“B” Quality) with each Camera.

No. 0, with Rapid Achromatic Lens, f/11	£1 12 6
No. 00, with “Rectimat” Symmetrical Lens, f/8	1 17 6
No. 00AL, with “Cooke-Luxor” Anastigmat Lens, f/6.8	3 7 6
Extra for two “A” Metal Slides instead of “B” Quality	1/-
Extra Single Metal Slides, “B” Quality	1/9
“Klito” Plate Pack Adapter	5/6
“Holborn” Adapter for Film Packs	5/6
Canvas Case and Shoulder Strap	3/-
Leather Case for Camera and 12 Slides	9/-

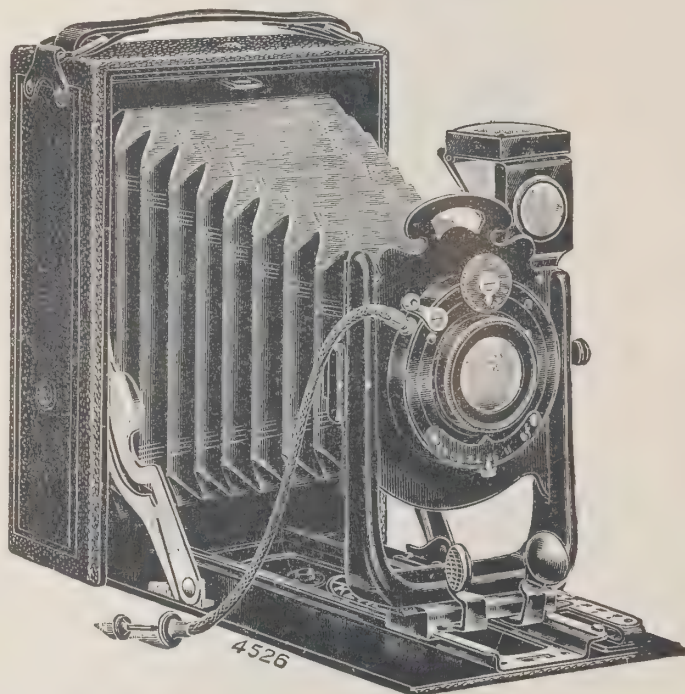
Instruction booklet sent with each Camera.

FOLDING PLATE CAMERAS

“Folding Klito,” No. 1.

Single Extension.

Quarter-Plate.



THE construction and finish of these “Folding Klitos” should be carefully studied. Cameras of this type have been made abroad in large quantities and in widely varying degrees of quality. The British-made “Folding Klito” is, however, superior to any Camera of this type.

Exceptional rigidity of the Camera, when open, is a marked characteristic, and this is due to the solid cast “Stirrup” Lens Front.

The new Metal Base adds greatly to the appearance of this Camera. The Base is polished black and covered in Leatherette on the outside. The Travelling Carriage and the Rack on which the Lens Front slides out, the Side Struts (fitted with thumbpieces to facilitate closing) are all heavily nickel-plated.

Model J.Y. “Folding Klito” with “Rectimat”

Symmetrical Lens, f/8 and “Ensign-Junior”

Shutter and with two Single Metal Slides

£2 2 6

FOLDING PLATE CAMERAS

"Folding Klito," No. 1.

Single Extension.

Quarter-Plate.

SPECIAL FEATURES.

Metal Base, Cast Aluminium "Stirrup" Front, Spring Rack Rising and Falling Movement, Leather Bellows. Large Reversible Brilliant View Finder, Hooded Focussing Screen. "Ensign-Simplex" Shutter with Speeds, 1/25th, 1/50th and 1/100th or "Ensign Sector" Shutter, 1 sec. to 1/100th sec. Flexible Wire and Trigger Release.

Two Single Metal Slides, "B" Quality, are included with each Camera.

Lens.	Model.	"Ensign-Simplex" Shutter.	Model.	"Ensign Sector" Shutter.
		£ s. d.		£ s. d.
"Plutar" Extra Rapid Aplanat, f/8	A.C.	2 10 0	S.C.	3 5 0
"Cooke-Luxor" Anastigmat f/6.8	A.L.	3 15 0	S.L.	4 10 0
"Aldis" Anastigmat, f/6 ..	—	—	S.A.	5 0 0
"Dallmeyer Stigmatic," f/6.3	—	—	S.F.	6 7 6
"Cooke" Anastigmat, f/6.5	—	—	S.B.	7 10 0
"Ross" Homocentric, f/6.3	—	—	S.M.	7 15 0
"Ross" Homocentric, f/6.8 ..	—	—	S.U.	7 15 0

Camera and 2 Single Slides, without Lens and Shutter .. **£1 17 6**

Extra for "Acme" Shutter in place of "Ensign-Sector" .. 25/-

Extra for two "A" Metal Slides instead of "B" Quality .. 1/-

Extra Single Metal Slides, "B" Quality 1/9

"Klito" Plate Pack Adapter 5/6

"Holborn" Adapter for Film Packs 5/6

Canvas Case and Shoulder Strap 3/-

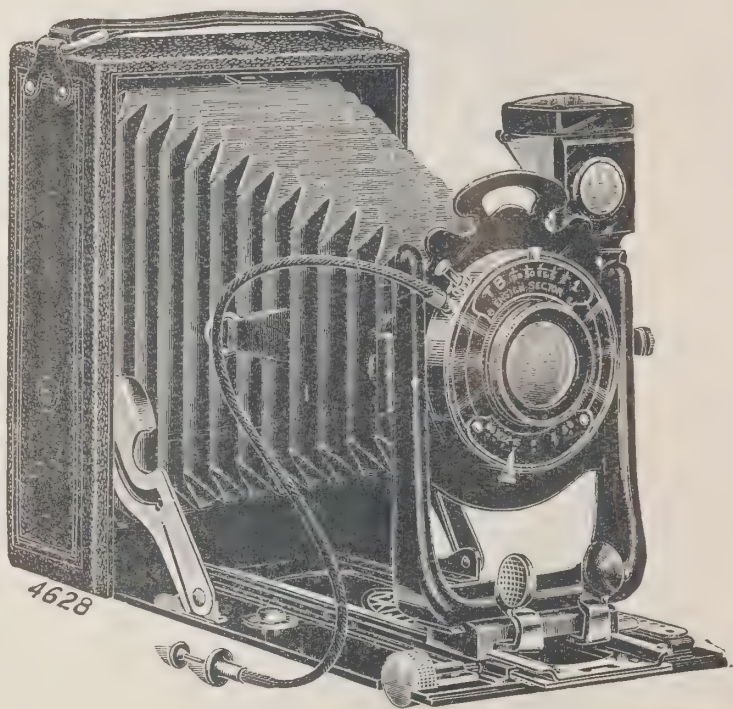
Leather Case for Camera and 12 Slides 9/-

Instruction booklet sent with each Camera.

FOLDING PLATE CAMERAS

“Folding Klito,” No. 2.

Double Extension. Quarter-plate.



THIS “Folding Klito” is similar in construction to the No. 1 Model, but has a double extension to enable large scale portraits to be taken. This also enables the back combination of the lens to be used for long-focus work.

The Base of the Camera is of metal, covered on the outside with Leatherette. The inside of the base is blackened and polished. The nickelled Travelling Carriage with finger and thumb grip, the nickelled base-track, side struts (with thumbpieces), and the adjustable Infinity catch fittings, combined with the fine “all black” finish, give this **British Made** Camera a most handsome appearance.

Each Camera is fitted complete with two single metal Slides or can be supplied with the “Klito” Plate Pack Adapter system if required at a small extra charge.

FOLDING PLATE CAMERAS

“Folding Klito,” No. 2.

Double Extension. Quarter-Plate.

SPECIAL FEATURES.

Metal Base, Cast Aluminium Stirrup Front, Spring Rack Rise and Falling Movement. Leather Bellows. Double Extension by Rack and Pinion. Large Reversible Brilliant Finder. Hooded Focussing Screen, “Ensign-Simplex” Shutter, 1/25th, 1/50th and 1/100th, or “Ensign-Sector” Shutter, 1 sec. to 1/100th sec. Flexible Wire and Trigger Release.

Two “B” Quality Single Metal Slides are included with each Camera.

Lens.	Model.	“Ensign-Simplex” Shutter.	Model.	“Ensign-Sector” Shutter.
		£ s. d.		£ s. d.
“Plutar” Extra Rapid Aplanat, f/8	A.C.	3 5 0	S.C.	4 0 0
“Cooke-Luxor” Anastigmat, f/6.8	A.L.	4 10 0	S.L.	5 5 0
“Aldis” Anastigmat, f/6 ..	—	—	S.A.	5 15 0
† “Dallmeyer” Stigmatic, f/6.3	—	—	S.F.	7 2 6
“Cooke” Anastigmat, f/6.5 ..	—	—	S.B.	8 5 0
† “Ross” Homocentric, f/6.3 ..	—	—	S.M.	8 10 0
† “Ross” Homocentric, f/6.8 ..	—	—	S.U.	8 10 0
† “Dallmeyer” Stigmatic, f/6 ..	—	—	S.O.	10 2 6
† “Ross” Combinable Universal (Doublets) f/5.9 ..	—	—	S.R.	13 10 0

‡ Both combinations of the Lens can be used separately.

† Only one of the single Lenses can be used separately.

Camera and 2 Single Slides without Lens and Shutter ..	£2 12 6
Extra for “Acme” Shutter instead of “Ensign-Sector” ..	25/-
Extra for two “A” Metal Slides, instead of “B” Quality ..	1/-
Extra Metal Slides, “B” Quality	1/9
“Klito” Plate Pack Adapter	5/6
“Holborn” Adapter for Film Packs	5/6
Solid Leather Case to hold Camera and 12 Slides	9/-

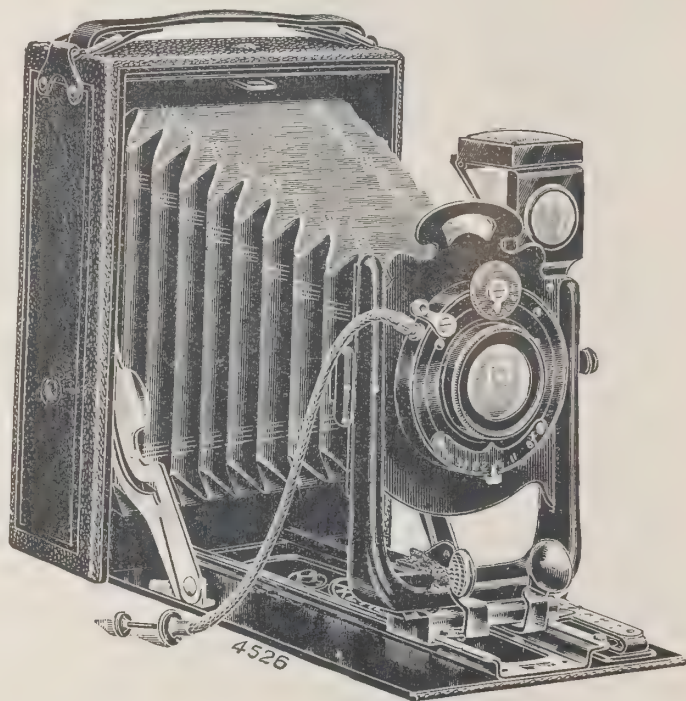
Instruction Booklet sent with each Camera.

FOLDING PLATE CAMERAS

"Folding Klito," No. 1. P.C.

Single Extension

Post-Card.



THE No. 1 P.C. Series of "Folding Klito" Cameras are for taking Post-card size pictures ($5\frac{1}{2} \times 3\frac{1}{2}$ in.) and are similar in construction to the No. 1 already described.

Special attention is drawn to the new metal base (covered on the outside with Morocco Leatherette, and finely blackened and polished inside), as well as to the very substantial and heavily nickelled fittings. These, with the beautiful "all-black" finish, give these **British Made** Cameras a most handsome appearance.

Each Camera is fitted with two Single Metal Slides "B" quality, or can be supplied with "Holborn" Adapter for Film Packs at a small extra charge.

FOLDING PLATE CAMERAS

"Folding Klito," No. 1. P.C.

Single Extension. Post-Card.

SPECIAL FEATURES.

Metal Base, Cast Alumininum "Stirrup" Front, Spring Rack Rising and Falling Movement. Large Reversible Brilliant View Finder. Hooded Focussing Screen. Leather Bellows. "Ensign-Simplex" Shutter 1/25th, 1/50th and 1/100th, or "Ensign-Sector" Shutter 1/25th to 1/100th sec. Flexible Wire and Trigger Release.

Two Single Metal Slides, "B" Quality, are included with each Camera.

Lens.	Model.	"Ensign-Simplex" Shutter.	Model.	"Ensign-Sector" Shutter.
		£ s. d.		£ s. d.
"Plutar" Extra Rapid Aplanat, f/8	A.C.	3 5 0	S.C.	4 0 0
"Cooke-Luxor" Anastigmat, f/6·8	A.L.	5 0 0	S.L.	5 15 0
"Aldis" Anastigmat, f/6·3	—	—	S.A.	6 10 0
"Dallmeyer" Stigmatic, f/6·3	—	—	S.F.	7 15 0
"Cooke" Anastigmat, f/6·5	—	—	S.B.	8 15 0
"Ross" Homocentric, f/6·3	—	—	S.M.	9 2 6
"Ross" Homocentric, f/6·8 ..	—	—	S.U.	9 2 6

Camera and 2 Single Slides, without Lens and Shutter ..	£2 10 0
Extra for "Acme" Shutter instead of "Ensign-Sector" ..	25/-
Extra for 2 "A" instead of "B" quality Slides ..	1/-
Extra Single Metal Dark Slides, "B" Quality ..	2/3
"Holborn" Adapter for Film Packs ..	8/6
Canvas Case with Shoulder Strap ..	3/6
Leather Case for Camera and 12 Slides ..	11/-

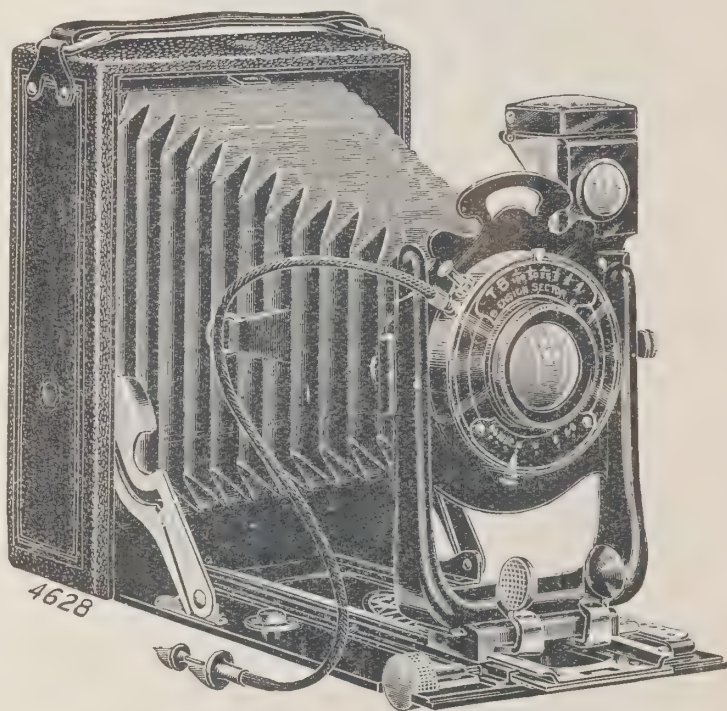
Instruction booklet sent with each Camera.

FOLDING PLATE CAMERAS

“Folding Klito,” No. 2 P.C.

Double Extension.

Post-Card.



THIS “Folding Klito” is an entirely new model for Post-Card size plates, and is similar in construction to the No. 1 P.C. model, but has a double extension to enable large scale portraits to be taken. This also enables the back combination of the Lens to be used for long-focus work.

This Camera, like all the others in this list, is entirely **British Made** and its neat and handsome appearance will do much to commend it to those who require a substantial and perfectly made Camera. The metal base, the nickelled fittings and the fine “all-black” finish combine to give the instrument a character of richness and efficiency.

FOLDING PLATE CAMERAS

"Folding Klito," No. 2. P.C.

Double Extension.

Post-Card.

SPECIAL FEATURES

Metal Base, Cast Aluminium "Stirrup" Front, with Spring Rack Rise and Falling Movement. Double Extension by Rack and Pinion. Large Reversible Brilliant Finder. Hooded Focussing Screen. Leather Bellows, "Ensign-Simplex" Shutter, 1/25th, 1/50th, 1/100th, or "Ensign-Sector" Shutter 1 sec. to 1/100th sec. Flexible Wire and Trigger Release.

Two "B" Quality Single Metal Slides are included with each Camera.

Lens.	Model.	With "Ensign- Simplex" Shutter.	Model.	With "Ensign- Sector" Shutter.
"Plutar" Extra Rapid Aplanat, f/8	A.C.	£ s. d. 4 0 0	S.C.	£ s. d. 4 15 0
"Cooke-Luxor" Anastigmat, f/6.8	A.L.	5 15 0	S.L.	6 10 0
"Aldis" Anastigmat, f/6.3	—	—	S.A.	7 5 0
† "Dallmeyer" Stigmatic f/6.3	—	—	S.F.	8 10 0
"Cooke" Anastigmat, f/6.5	—	—	S.B.	9 10 0
† "Ross" Homocentric, f/6.3	—	—	S.M.	9 17 6
† "Ross" Homocentric, f/6.3	—	—	S.U.	9 17 6
† "Dallmeyer" Stigmatic, f/6	—	—	S.O.	12 2 6

† Only one of the single Lens combinations can be used separately.

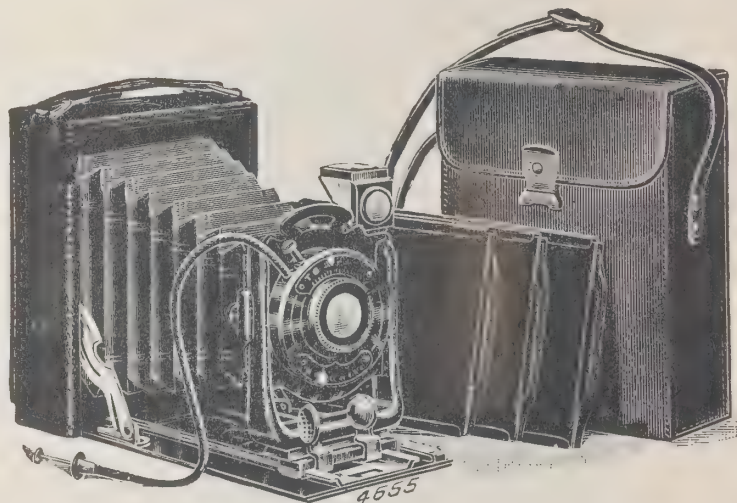
Camera and 2 Single Slides without Lens and Shutter ..	£3 5 0
Extra for "Acme" Shutter instead of "Ensign-Sector" ..	25/-
Extra for 2 "A" instead of "B" quality Slides ..	1/-
Extra Single Metal Dark Slides, "B" Quality ..	2/3
"Holborn" Adapter for Film Packs ..	8/6
Leather Case for Camera and 12 Slides ..	11/-
Best Leather Case, velvet lined, ditto ..	14/6

Instruction Booklet sent with each Camera.

CAMERA OUTFITS

“Folding Klito” Outfits.

Quarter-Plate.



This is Outfit “C.”

THE “Folding Klito” Outfit is very compact and complete in every detail. The Outfit consists of a quarter-plate “Folding Klito” of superior quality, with blacked Aluminium Baseboard, neatly covered outside, nickelled fittings, rising and falling Front Leather Bellows, reversible brilliant View Finder and focussing scale, and is supplied with three single metal Slides in carrying Case. Lens and Shutter with Flexible Wire Release as described below supplied with each Outfit.

Folding Klito Outfit consisting of $\frac{1}{4}$ -plate Camera, 3 single Slides and carrying Case.

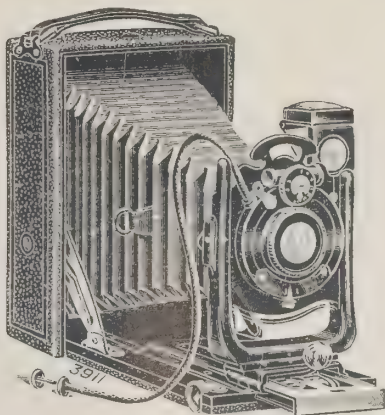
	<i>£</i>	<i>s.</i>	<i>d.</i>
OUTFIT A. With “Rectimat” Symmetrical Lens, $f/8$ and “Ensign-Simplex” Shutter, in Canvas Case ..	2	10	0
OUTFIT B. With “Cooke-Luxor” Anastigmat Lens, $f/6.8$ and “Ensign-Simplex” Shutter, in Leather Case	4	0	0
OUTFIT C. With “Cooke-Luxor” Anastigmat Lens, $f/6.8$ and “Ensign-Sector” Shutter, in Leather Case	4	15	0

FOLDING PLATE CAMERAS

"Folding Klito," No. 10.

Double Extension.

Half-Plate.



THE "Folding Klito," No. 10, takes half-plate pictures. It is constructed on similar lines to the quarter-plate and Post-card models referred to on preceding pages and is fitted with most of the well-known Anastigmat Lenses.

SPECIAL FEATURES

Polished Hardwood Body, Morocco Leatherette covering, "Stirrup" Front with Rising and Cross Movement, Double Extension by Rack and Pinion, Black Enamelled Fittings, Flexible Wire Release. One Double Plate Holder is supplied with each Camera.

Lens	Model.	With "Ensign- Sector" Shutter.	Model.	With "Acme" Shutter.
		£ s. d.		£ s. d.
"Beck" Symmetrical, f/8 ..	S.C.	4 15 0	—	—
† "Dallmeyer" Stigmatic, f/6.3	—	—	C.F.	11 5 0
"Cooke" Anastigmat, f/6.5	—	—	C.B.	12 15 0
† "Ross" Homocentric, f/6.3 ..	—	—	C.M.	13 0 0
† "Ross" Homocentric, f/6.8..	—	—	C.U.	13 0 0
† "Dallmeyer" Stigmatic, f/6	—	—	C.O.	16 0 0
† "Ross" Combinable Universal (Doublet) f/5.9	—	—	C.R.	22 10 0

† Both combinations of the Lens can be used separately.

† Only one of the single Lenses can be used separately.

Camera and one Double Plate Holder without Lens and Shutter £3 10 0

Extra Double Plate Holders each .. 7/6

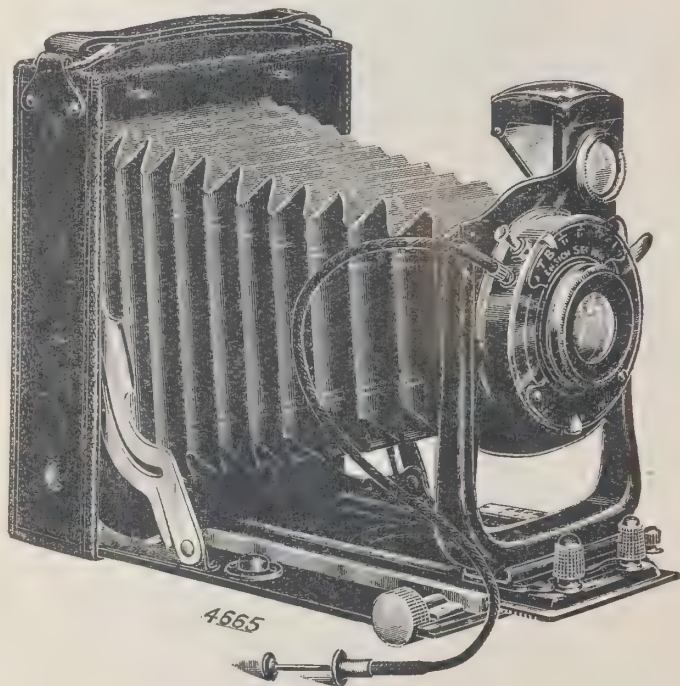
Black Solid Leather Case for Camera and six Slides 15/-

Instruction booklet sent with each Camera.

FOLDING PLATE CAMERAS

“Folding Klito de Luxe,” No. 9.

Double Extension. Quarter-Plate.



THESE British Made Cameras are the best that have ever been put on the market. The finish and appearance of these De Luxe models cannot be surpassed. The metal Baseboard is blacked and polished like the body, which is also of metal, covered on the outside with real Morocco Leather. The Camera is a superb piece of British workmanship.

All the fittings are nickelled, the travelling base is worked by a Rack and Pinion and a Double Extension is obtainable. The Stirrup Front, the new lever device for raising and lowering the Lens, the new large finder and the Adjustable Infinity Catch are all points to be noted. The whole apparatus is very rigid and compact.

FOLDING PLATE CAMERA

“Folding Klito de Luxe” No. 9.

Double Extension.

Quarter-Plate.

SPECIAL FEATURES.

Finest Quality Metal Body and Base with “Stirrup” Front Lever Rising Front and Cross Front. New type of Travelling Carriage. Leather Bellows. New Pattern Infinity Catch. Large Reversible View Finder with Level. “Ensign-Sector” Shutter. Flexible Wire and Trigger Release.

Two Single “A” quality Slides are supplied with each Camera.

Lens.	Model.	With “Ensign- Sector” Shutter.	Model.	With “Acme” Shutter.
“Plutar” Extra Rapid Aplanat, f/8	S.C.	£ s. d. 5 2 6	—	£ s. d. —
“Cooke-Luxor” Anastigmat, f/6·3	S.L.	6 7 5	C.L.	7 12 6
“Aldis” Anastigmat, f/6 ..	S.A.	6 17 5	C.A.	8 2 6
† “Dallmeyer” Stigmatic, f/6·3	S.F.	8 5 0	C.F.	9 10 0
“Cooke” Anastigmat, f/6·5 ..	S.B.	9 7 6	C.B.	10 12 6
† “Ross” Homocentric, f/6·3 ..	S.M.	9 12 6	C.M.	10 17 6
† “Ross” Homocentric, f/6·8	S.U.	9 12 6	C.U.	10 17 6
† “Ross” Combinable Universal (Doublets) f/5·9	S.R.	14 12 6	C.R.	15 17 6

‡ Both combinations of the Lens can be used separately.

† Only one of the single Lenses can be used separately.

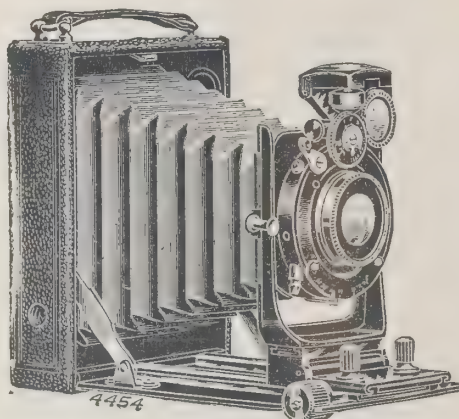
Camera and 2 Single Slides, without Lens and Shutter	.. £3 15 0
Extra Single Metal Slides, “A” quality	2/3
“Holborn” Adapter for Film Pack, leather-covered ..	8/6
“Klito” Plate Pack Adapter.. .. .	5/6
Best Leather Case, velvet-lined, for Camera and 12 Slides	11/-

Instruction booklet sent with each Camera.

FOLDING PLATE CAMERAS

‘Folding Klito,’ No. 0.

For Plates $3\frac{1}{2} \times 2\frac{1}{2}$ in.



AN exceedingly compact and high-class folding Pocket Camera for use with plates $3\frac{1}{2} \times 2\frac{1}{2}$ inches. It closes up into the smallest possible space and easily fits into the coat pocket.

SPECIAL FEATURES

Metal Body with Blacked Aluminium Baseboard, Nickelled Fittings, covered in finest Morocco Leather, Black Leather Bellows, Focussing by Rack and Pinion, Rising and Cross Front, Brilliant Reversible Finder and Focussing Screen. Flexible Wire Release.

Three Metal Slides, “A” quality, included with each Camera.

Lens	Model.	With “Ensign- Simplex” Shutter.	Model.	With “Ensign- Sector” Shutter.
“Plutar” Extra Rapid Aplanat f/8 ..	A.C.	£ s. d. 3 17 6	—	£ s. d. 7 5 0
“Dallmeyer” Stigmatic, f/6.3	—	—	S.F.	7 5 0
“Cooke” Anastigmat, f/6.5..	—	—	S.B.	8 5 0
“Ross” Homocentric, f/6.3..	—	—	S.M.	8 10 0
“Ross” Homocentric, f/6.8..	—	—	S.U.	8 10 0

Camera and 3 Single Slides, without Lens and Shutter .. **£3 5 0**

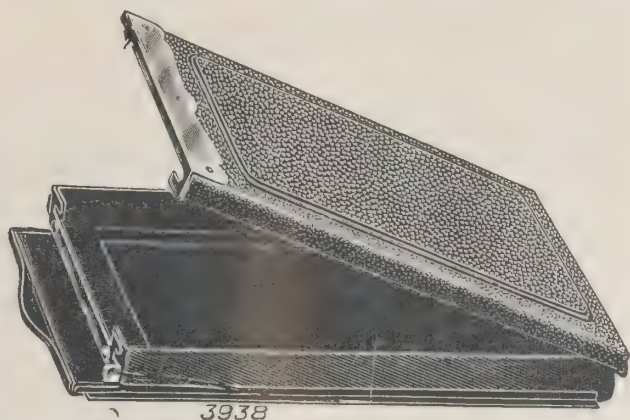
Extra for “Acme” Shutter in place of “Ensign-Sector” .. 25/-

Extra for 3 Single Metal Slides, “A,” in Envelope Case .. 7/3

Solid Leather Case for Camera and 12 Slides.. .. 7/6

FILM PACK ADAPTER

The "Holborn" Film Pack Adapter



A special Adapter, designed to accommodate Film Packs can be supplied to fit practically all our Quarter-Plate and Post-Card size Cameras.

Hitherto Film Packs have not been adapted for use with the newer type of small Folding Cameras, Roll Film Cameras and other models taking metal dark slides, and the neatness, small bulk and extreme lightness of the "Holborn" Adapter will undoubtedly appeal to users of Film Packs.

PRICES.

For "Folding Klitos" and "Ensign" Cameras using single metal Slides.		$\frac{1}{4}$ -plate		Post-Card.	
Model C.—All Metal	.. ..	5/6	.. ..	8/6	
Model A.—Leather-covered	.. ..	8/6	.. ..	11/6	

For "Sanderson" and "Ensign" Reflex Cameras using Double Slides with wooden frames.		$\frac{1}{4}$ -plate.		Post-Card.	
Model B.—Metal with wooden frame	.. ..	8/6	.. ..	11/6	
Model D.—Leather-covered with wooden frame	.. ..	11/6	.. ..	14/6	

"ENSIGN" FILM PACKS.

$\frac{1}{4}$ -plate, per packet of twelve	.. ..	3/-
9 x 12 cm. per packet of twelve	.. ..	3/9

PLATE PACK SYSTEM

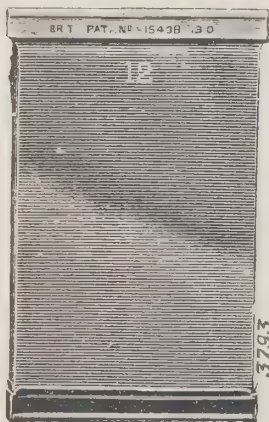
The "Klito" Plate Pack and Tank.

*Simple system that eliminates all dark-room work.
Plates untouched from factory to negative.*

By the adoption of the "Klito" Plate Pack system, the use of a dark-room is entirely abolished.

Every step of the process of producing a negative is made in Daylight, and there is a considerable saving in the cost of working.

The "Klito" Plate Pack is loaded with "Imperial" Special Rapid Plates. It is sold in sealed boxes, containing six patent, light-proof envelopes, each containing



*The K.P.P. Envelope
containing two plates.*

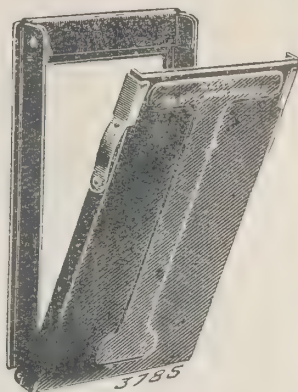
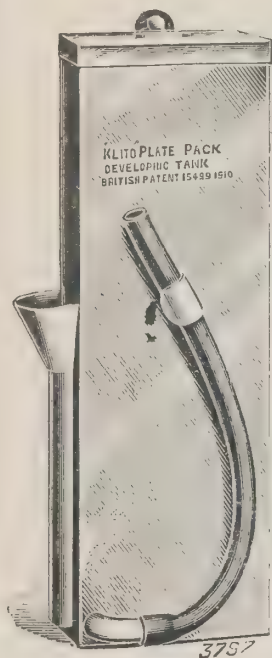


*This shows the K.P.P.
package as it is sold,
ready for immediate use.*

two plates. These envelopes are placed in the "Klito" Plate Pack Adapter and exposed, then they are transferred in daylight to the "Klito" Plate Pack Tank and developed. Nothing could be simpler. The Plates are not touched by hand once until the negative is finished. The process is simplicity itself.

PLATE PACK SYSTEM

The "Klito" Plate Pack and Tank.



This is the Adapter for holding the K.P.P. envelopes.

The "KLITO" PLATE PACK ADAPTER is a hinged metal holder which is fitted on to the back of the Camera in the grooves provided for the ordinary dark Slides, and once in position need never be removed.

To load the Adapter, take one of the "Klito" Plate Pack envelopes and lay it on the Adapter in such a way that the black metal end presses down on the bow spring at the hinged end of the Adapter. Then the Adapter is closed, the outer cover of the Envelope is withdrawn and the exposure is made in the ordinary way.

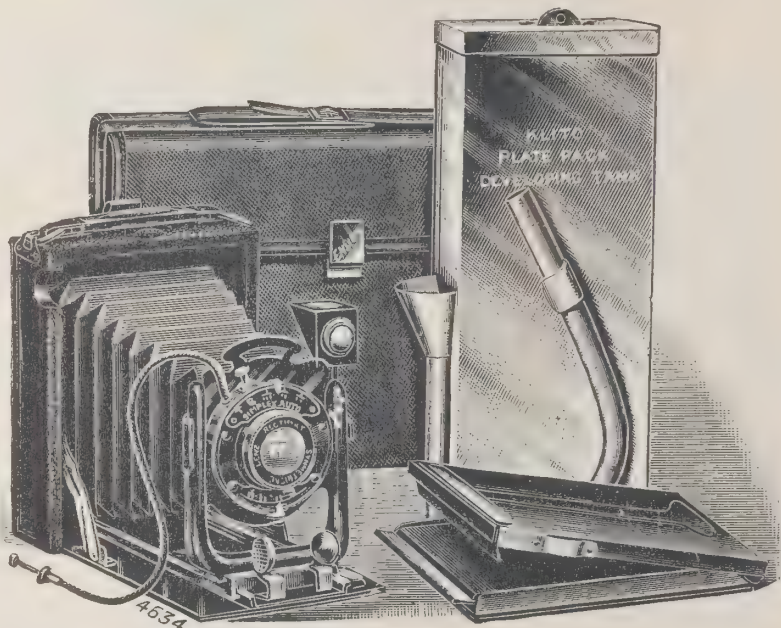
PRICE LIST. (Quarter-plate.)

KLITO " PLATE PACK, loaded with 12 Imperial (Special Rapid) Plates, $4\frac{1}{2} \times 3\frac{1}{2}$ in.	s. d.
" KLITO " PLATE PACK ADAPTERS. To fit all $\frac{1}{4}$ -plate Folding Cameras taking the "Klito" Metal Slides each	2 6
Focussing Screen for "KLITO" Plate Pack Adapter, with metal fittings and hood.	5 6
" KLITO " Plate Pack Tank. For the Daylight Development of exposures made with the "Klito" Plate Pack	5 0
	13 6

PLATE PACK OUTFIT

“K.P.P.” Outfit No 1.

(*‘Klito Plate Pack.’*)



THIS is a special “Klito” Plate Pack Outfit which gives the glass plate user the same advantages as the Roll Film user. With the “K.P.P.” system a dark-room is not necessary—and the plate is not touched by hand from the time it leaves the “Imperial” Factory till it emerges as a finished negative. **British Made.**

The Outfit consists of a Quarter-Plate Folding Camera fitted with a “Rectimat” Symmetrical Lens, f/8, a “Klito” Plate Pack Adapter, a waterproof canvas Case, and a “Klito” Plate Pack Developing Tank.

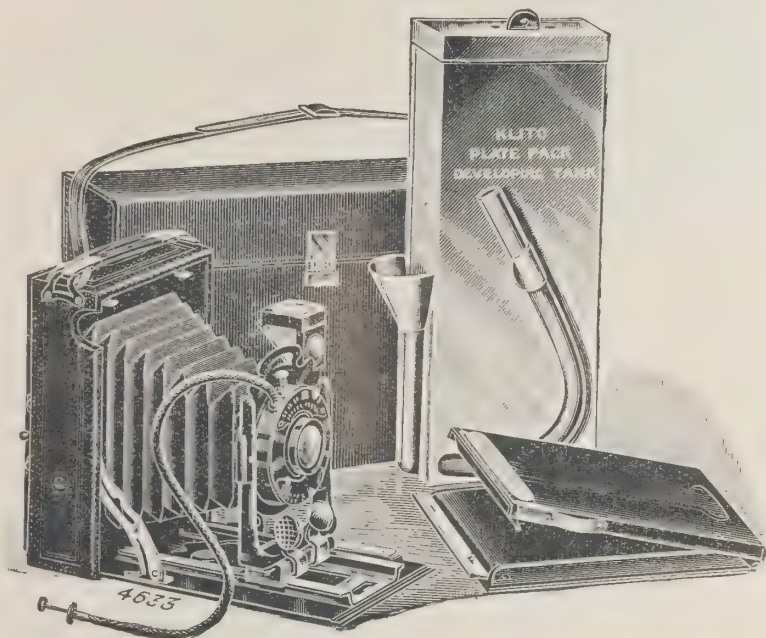
The Camera has a seasoned Hardwood Body, a Blacked Aluminium Baseboard, and is covered with Morocco-grained Leatherette. It has a Leather Bellows, Nickelled Fittings, Aluminium Cast Stirrup Front with Rising and Cross Movements. The Shutter is an “Ensign-Simplex,” and the Release is both Flexible Wire and Trigger.

“K.P.P.” Outfit No. 1, for Plates $4\frac{1}{2} \times 3\frac{1}{2}$	.. ..	£2 17 6
“Klito” Plate Packs (loaded with 12 Imperial S.R. plates)	ea.	2/6
Focussing Screen to fit “K.P.P.” Adapter	.. ..	5/-

PLATE PACK OUTFIT

“K.P.P.” Outfit No. 2

(*‘Klito Plate Pack.’*)



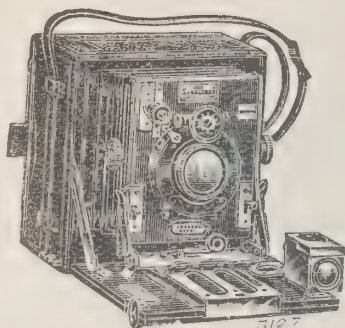
ALL the articles named in the No. 1 Outfit are included with the No. 2, but with the following differences:—The Camera is a superior model, having a “Cooke-Luxor” Anastigmat Lens, $f/6.8$, and an “Ensign-Sector” Shutter. The carrying Case in this outfit is of Solid Leather. **British Made.**

The Camera is of seasoned Hard-wood covered in Morocco-grained Leatherette. It has Leather Bellows, Nickelled Fittings, “Stirrup” Shaped Lens Front, with Rising and Cross Movements, Focussing Scale, Flexible Wire and Trigger Release. The Shutter has Instantaneous speeds ranging from 1 second to $1/100$ th second, and also gives Bulb and Time exposures.

“K.P.P.” Outfit No. 2 (for plates $4\frac{1}{2} \times 3\frac{1}{2}$)	.. ..	£5 0 0
“Klito” Plate Packs (loaded with 12 Imperial S.R. plates)	ea.	2/6
Focussing Screen to fit “K.P.P.” Adapter	.. ..	5/-

SANDERSON HAND CAMERAS

“Sanderson Regular.”



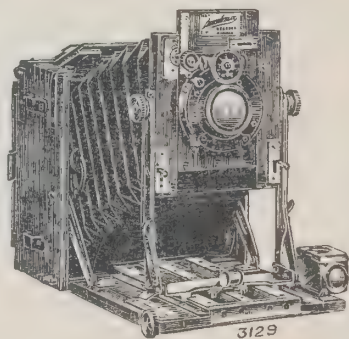
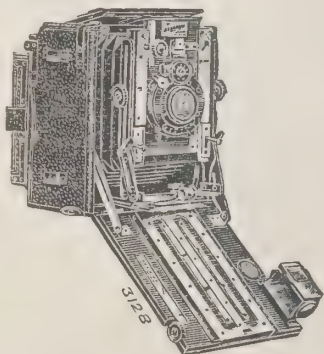
The “Sanderson” has been long recognised as the standard of comparison in Cameras, and fully merits the title of “Universal Camera.” It has a wonderful range of movements. The Universal Swing Front alone has made it famous. This movement allows the front to be swung in any direction, and yet it can be instantly locked in any desired position.

In addition to the famous Swing Front, the “Sanderson” has a wide range of movements in reserve. These do not make the working of the Camera difficult in any way.

All the “Sandersons” have long extensions. In the Quarter-Plate size it is 15 inches. The Rising Front is also very great, and will be found specially useful when working in a small space, or for architectural subjects.

“Tropical Sanderson.”

The “Tropical Sanderson” is made of Teak, and can be submitted to great extremes of heat and cold. Every joint is dowelled with brass. No Leather Covering. It is the one Camera above all others that should be specified for exploration or frontier work.



“Sanderson de Luxe”

The “Sanderson de Luxe” is of the most perfect finish and quality of workmanship it is possible to produce. The woodwork is of well-matured Spanish Mahogany, especially selected for its soundness, richness of colour and fine figuring, and is covered with the finest black Morocco Leather.

Prices and particulars of the Lenses fitted will be found on next page.

SANDERSON HAND CAMERAS.

Sanderson Hand Cameras are supplied with Lenses by all the best Makers. Each Outfit is sold complete, with "Ensign-Sector" or "Acme" Shutter, Brilliant Finder and three Double Slides (De Luxe Model has best quality Book-form Slides.)

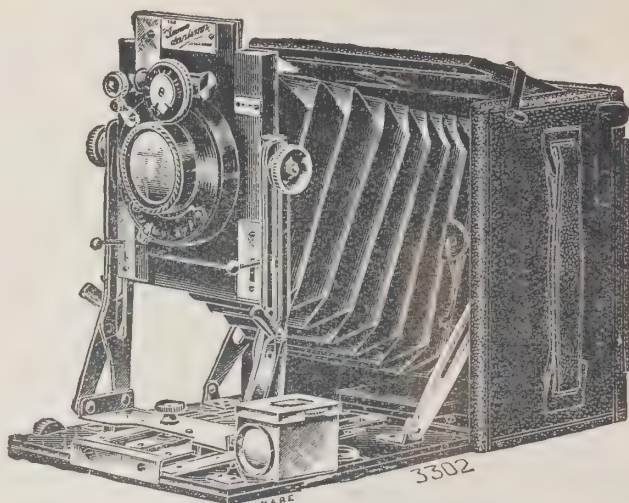
Model.	Lens		4½ × 3½	Post-c'rd	*6½ × 4½
			£ s. d.	£ s. d.	£ s. d.
S.C.	Plutar, extra Rapid Aplanat, f/8	Regular Tropical De Luxe	6 17 6 8 17 6 11 17 6	9 0 0 11 0 0 —	11 5 0 14 5 0 17 15 0
S.L.	Cooke-Luxor f/6.8	Regular Tropical De Luxe	8 2 6 10 2 6 13 2 6	10 15 0 12 15 0 —	— — —
S.A.	Aldis Anastig- mat, f/6.. ..	Regular Tropical De Luxe	9 0 0 11 0 0 13 12 6	11 17 6 13 17 6 —	17 15 0 20 15 0 23 17 6
S.F.	Dallmeyer Stig- matic, f/6.3 (3 foci)	Regular Tropical De Luxe	10 7 6 12 7 6 14 0 0	13 2 6 15 2 6 —	17 15 0 20 15 0 23 17 6
S.B.	Cooke Anastig- mat, f/6.5 ...	Regular Tropical De Luxe	11 10 0 13 10 0 16 2 6	14 2 6 16 2 6 —	19 5 0 22 5 0 25 7 6
S.U.	Ross Homo- centric, f/6.8 .. (3 foci)	Regular Tropical De Luxe	11 15 0 13 15 0 16 7 6	14 10 0 16 10 0 —	19 10 0 22 10 0 25 12 6
S.M.	Ross Homo- centric, f/6.3 (3 foci)	Regular Tropical De Luxe	11 15 0 13 15 0 16 7 6	14 10 0 16 10 0 —	19 10 0 22 10 0 25 12 6
C.P.	Cooke Anastig- mat, f/4.5 ..	Regular Tropical De Luxe	13 7 6 15 17 6 18 0 0	17 10 0 19 10 0 —	22 0 0 25 0 0 28 2 6
S.R.	Ross Combinable Universal f 5.9 (3 foci)	Regular Tropical De Luxe	16 15 0 18 15 0 21 7 6	21 5 0 23 5 0 —	28 0 0 31 0 0 34 2 6
O.	Camera and 2 slides without Lens & Shutter	Regular Tropical De Luxe	6 0 0 8 0 0 11 0 0	8 0 0 10 0 0 —	10 5 0 13 5 0 16 15 0
Extra Double Plate Holders ..			4/6	7/-	—
Extra Tropical Plate Holders ..			6/-	8/6	12/6
Mahogany Book-Form Slides ..			10/6	12/-	12/6
Tropical Book-Form Slides ..			17/6	20/-	24/-
"Holborn" Adapter for Film Packs			11/6	14/6	—
Solid Leather Case			13/6	16/6	28/6

* The half-plate size is fitted with "Acme" Shutter (except Model S.C.)

Full Price List of Sanderson Cameras on application.

"SANDERSON" HAND CAMERAS.

The "Junior" Sanderson.



THE "Junior" is the smallest in size, lightest in weight, and lowest in price of the "Sanderson" Cameras. It has all the "Sanderson" features, the universal swing front, extreme rise and fall of front, wide-angle movement, and triple extension.

Strength is a notable feature of the "Junior Sanderson." The body is of solid mahogany, with lacquered brass fittings. The bellows and body covering are of leather. There is an engraved focussing scale; focussing is done by rack and pinion, while a reversing frame and screen is fitted.

SPECIAL FEATURES.

Universal Swing Front, "Ensign-Sector" Shutter, Brilliant View Finder with Revolving Mask for upright and oblong pictures, Level, Infinity Catch, Flexible Wire Release and three Plate Holders.

Model.	Lens.	$4\frac{1}{2} \times 3\frac{1}{4}$	5×4	$6\frac{1}{2} \times 4\frac{3}{4}$
		£ s. d.	£ s. d.	£ s. d.
SC	"Plutar" Extra Rapid Aplanat f/8	5 15 0	6 10 0	—
SC	"Beck" Symmetrical f/8	—	—	8 7 6
SL	"Cooke-Luxor" Anastigmat f/6.8	7 0 0	8 5 0	—
0	Camera and 3 Plate Holders, without Lens and Shutter	4 17 6	5 10 0	7 7 6
Extra Double Plate Holders.. ..		4/6	6/-	7/6
Solid Leather Case		13/6	16/6	28/6

These
pictures
show the
exact size
of the
photographs
taken with
the
Ensignette
Waistcoat Pocket
Cameras.

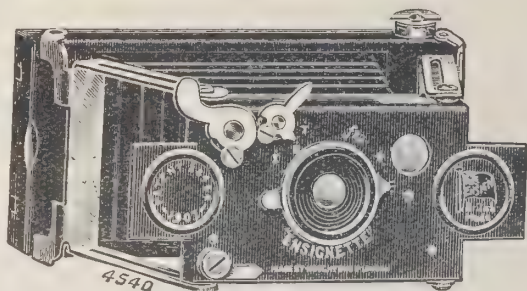


*The No. 1 "Ensignette"
takes pictures $2\frac{1}{4} \times 1\frac{1}{2}$ in.*



The No. 2 "Ensignette" takes pictures 3×2 in.

WAISTCOAT POCKET CAMERAS



No. 1, open for use.

"Ensignette" Cameras

A Waistcoat Pocket
Camera for making
Post-card Pictures.

British Made.

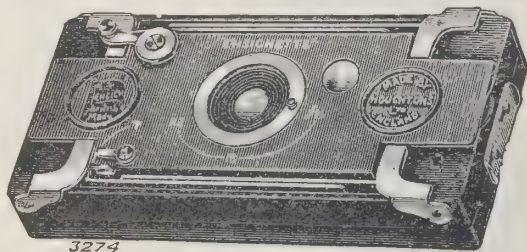
For Roll Films. Daylight Loading. Two Sizes.

The clear, crisp negatives which it is possible to obtain from the "Ensignette" renders the carrying of a large Camera unnecessary, except on special occasions.

Simplicity in use and excellence of results are responsible for the great reputation of the "Ensignette" Cameras. Enlargements made from "Ensignette" negatives are often indistinguishable from contact prints obtained with much larger Cameras.

The ever-ready quick action of the "Ensignette" makes it especially valuable when travelling. There is no focussing, no worrying about dark slides; you run off six exposures on the film and can re-load in half a minute.

The new model of the No. 1 "Ensignette" has a greatly improved shutter, enabling the utmost possible exposure to be given for "snapshot" pictures, and it is also fitted with revolving diaphragm openings.



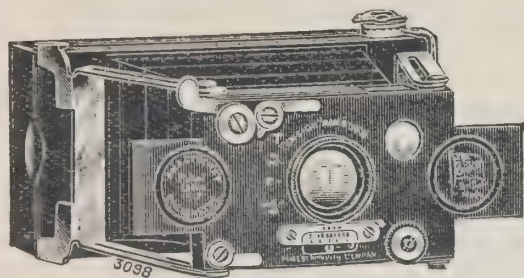
No. 2, closed for pocket.

The No. 2 model gives such a large picture (3 x 2 ins.) in comparison with the size of the camera that every photographer should make a point of examining it. The features which have made the original model such a universally used camera are all retained.

The "Ensignette" can be obtained fitted with fine Anastigmat lenses. Every photographer should see specimen prints and post-cards taken with the "Ensignette" Cameras.

No. 1. "Ensignette," for pictures $2\frac{1}{2} \times 1\frac{1}{2}$ in., complete in Pocket Case	£1 7 6
No. 2 "Ensignette," for pictures 3×2 in., complete in Pocket Case	1 15 0
Film Spools (6 ex.) for No. 1	8d.
Film Spools (6 ex.) for No. 2	1/-

WAISTCOAT POCKET CAMERAS



The "Ensignette" *with* Anastigmat Lenses.

When fitted with an Anastigmat Lens, the "Ensignette" is the most useful of all small Cameras. The intense sharpness of the negatives makes half or whole-plate enlargements practically as good as those taken with Cameras of those sizes. Dull weather drawbacks are overcome when using the "Anastigmat Ensignettes," the wide aperture of the lens allowing ample exposure under adverse conditions.

Focussing can be done at 3 feet, so that successful portrait pictures (indoors as well as out) can be taken.

So perfect are the results obtainable with the Focussing Anastigmat models of the "Ensignette" that most negatives can easily be enlarged up to whole-plate, while many successful enlargements, even up to 40 x 25 in., have been made from "Ensignette" negatives.

ANASTIGMAT FOCUSING MODEL "ENSIGNETTE," No. 1.

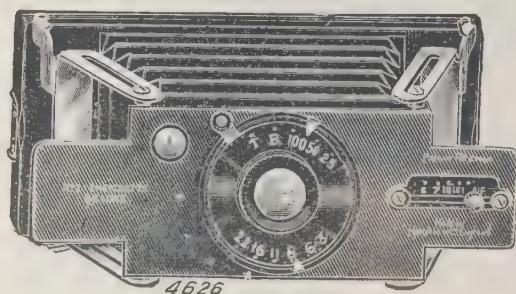
2½ x 1½ in.

"Ensignette" No. 1b, with Cooke Anastigmat Lens, f/5.8, Series IV.	£5 0 0
"Ensignette" No. 1g, with Goerz Syntor Anastigmat Lens, f/6.8	5 15 0
"Ensignette" No. 1z, with Zeiss Tessar Anastigmat Lens, f/6.8	7 5 0
"Ensignette" Film Spools, No. 1, 6 exposures . . . each	8d.
"Ensignette" Film Spools, ditto per box of 3	2/-
"Ensignette" Printing Box, for making Bromide Post-Cards each	6/6
"Ensignette" Developing Tank, for Developing Ensignette Films in daylight each	11/6

WAISTCOAT POCKET CAMERAS

“Ensignette De Luxe” No. 2b.

Patent.



WITH THE “COOKE” ANASTIGMAT
“ENSIGN-SIMPLEX” SHUTTER
AND FOCUSING ADJUSTMENT.

THE “Ensignette De Luxe” No. 2b is made of metal throughout, and finished in dull Black Enamel. When closed it measures 5 in. $\times$ 2 $\frac{3}{8}$ in. and is $\frac{7}{8}$ in. in thickness.

A “Cooke” Anastigmat Lens working at $f/6$ gives splendidly sharp pictures and covers perfectly at the full aperture. The Diaphragm openings are $f/6.3$, $f/8$, $f/11$, $f/16$, $f/22$, $f/32$.

The Focussing Adjustment is operated by a knob sliding over a graduated scale on the camera front. Objects at 5 ft., 7 ft., 10 ft., 15 ft., 25 ft. and Infinity can be sharply focussed.

The Shutter is the “Ensign-Simplex,” with Time, Bulb and Instantaneous speeds, the instantaneous exposures available being $1/25$ th, $1/50$ th and $1/100$ th of a second approximately.

The Brilliant View Finder springs up into position for oblong views when the camera is opened. For upright pictures and when closing the camera the View Finder is secured by a spring catch.

The “Ensignette De Luxe” No. 2b loads in daylight with Roll Films and takes a picture 3 $\times$ 2 inches.

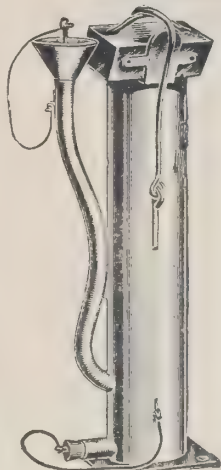
No. 2b. “Ensignette De Luxe” complete, with “Cooke”			
Anastigmat Lens, $f/6$, in Pocket Case	..	..	£6 12 6
No. 2 “Ensignette” Film Spools, 6 exposures	..	..	each 1/-
No. 2 “Ensignette” Film Spools, 6	..	..	per box of 3 3/-

ENSIGNETTE DEVELOPING TANKS

“Ensignette” No. 1 Developing Tank

Model “B” (Patent).

For Developing “Ensignette” Films in Daylight.



No. 1.

The “Ensignette” Developing Tank is made specially for dealing with “Ensignette” spools. Developing and fixing can be done without any manual labour, and the film does not come out into daylight until it is fixed and ready to wash. This not only saves time and trouble, but the films are not liable to be damaged by handling, or to be fogged by long exposure to the light in the dark-room.

It possesses the following special features:—

Apparatus is of non-rustable metal, nickel-plated throughout.

There is nothing to perish or go wrong.

The film passes directly from the spool into the developer.

The black paper remains outside the tank and does not get wet.

The Tank is made perfectly water-tight when the film has entered.

The Tank can be stood upright or laid on its side, or shaken without the solution escaping.

Fixing and washing can be done in the Tank.

The Tank can be cleaned with boiling water so that it will dry immediately, and be ready for a second spool as soon as the first has been completed.

No. 1 “Ensignette” Developing Tank (Model B) complete .. **11/6**

“Ensignette” No. 2 Developing Tank

(Patent).

Enables the film to be developed in daylight, the black paper remaining outside. The apparatus consists of four parts, the Tank, the Container, the Gripper and the Lid. It is made of non-corrosive metal throughout, and heavily nickelled, so that there is no difficulty in keeping it thoroughly clean and in new condition.

Fixing can also be done in the Tank .. **13/6**

“Ensignette” Tank Development Powders
for use with these Tanks, per packet of 6 **6d.**



No. 2.

ENSIGNETTE ACCESSORIES



4532

FOR PRICES OF THE ABOVE SEE NEXT PAGE.

ENSIGNETTE ACCESSORIES

Accessories for The "Ensignette" Cameras.

	No. 1, for pictures 2½ x 1½ in.	No. 2, for pictures 3 x 2 in.
	s. d.	s. d.
"Ensignette" Film Spools, 6 exposures, each	0 8	1 0
"Ensignette" Film Spools, 6 exposures per box of 3	2 0	3 0
"Ensignette" Direct View-Finder .. each	2 0	2 3
"Ensignette" Portrait Attachments	—	4 0
"Ensignette" Tripod Attachment	1 6	2 0
"Ensignette" Developing and Printing Outfit each	5 6	6 6
"Ensignette" Printing Box for making Post- card Pictures each	6 6	9 0
"Ensignette" Printing Box Outfit	3 0	3 0
"Ensignette" Developing Tanks	11 6	13 6
"Ensignette" Developing Tank Outfit ..	3 6	—
Lady's Suede Leather Bag	7 6	8 6
Lady's Morocco Wrist Bag	11 6	—
Crushed Morocco Wrist Bag	10 6	—
Solid Leather Case, Brown Pigskin	4 6	—
Solid Leather Case, Black or Brown, with sling strap	5 0	6 0
Solid Leather Case, Velvet-lined, with sling strap	7 6	8 6
Printing-Out Paper for Contact Prints, per pkt	0 6	0 6
Gaslight Paper for Contact Prints, per packet	0 6	0 6
Self-Toning Paper for Contact prints .. per pkt.	0 6	0 6
"Ensignette" Printing Frame for 2 Pictures ea.	0 7	0 9
"Ensignette" Post-card Masks and Plate Marker	1 0	—

"Ensignette" Albums, from 9d. to 5/6 each.

"Ensignette" Mounts, from 4/- to 6/6 per 100.

Developing, Printing and Enlarging.

Spools of "Ensignette" Film can be developed, and Contact Prints made, contact size, or as full-size Post-cards (5½ x 3½ in.) as follows:—

	s. d.	s. d.
Developing Films .. per strip of 6 exposures	0 6	0 9
Contact Prints .. per strip of 6 exposures	0 6	0 9
Contact Prints from separate negatives .. per doz.	1 6	2 0
Enlarged Prints on Post-cards .. per doz.	3 6	3 6

WATCH POCKET CAMERA.

The "Ticka."



A REAL POCKET CAMERA.

The appearance of the "Ticka" may be judged from the above illustration, which represents the "TICKA" exactly as it works. It is a complete and perfect Camera, neat, dainty and scientifically accurate. It is fitted with an Achromatic Lens of best possible type, and gives a clean bright picture. A Lens Cap assures that the lens is protected from dust.

It takes 25 pictures on each Daylight Loading Film Spool.

This Spool is slipped into the Camera as easily as putting a pellet into an air gun.

The size of the negative produced is the size of an ordinary postage stamp, but by using the "Ticka" Printing Box, enlarged pictures, $3\frac{1}{4} \times 2\frac{1}{4}$, can easily be produced.

"Ticka" Watch Camera	each	10/-
"Ticka" Outfit No. 1, consisting of "Ticka" Camera, "Ticka" View Finder, "Ticka" Film (25 exposures) in Box ..		12/6
"Ticka" Ensign Film Spool (25 exposures)		-/10
"Ticka" View Finder (to fit on stem of Camera, just over lens)		2/3
"Ticka" Printing Box for making prints $3\frac{1}{4} \times 2\frac{1}{4}$ on Bromide Paper		5/6
"Ticka" Time Shutter		1/-

BOX-FORM

Roll Film Cameras.

*The Daylight-Loading Roll Film
Camera in its Simplest Form.*

THE outstanding feature of this type of Camera is its extreme simplicity. The focus is fixed, so that the beginner cannot fail to get good, bright, sharp pictures, even though the camera is being used for the first time.

The type of Shutter fitted is very reliable, indeed it is practically impossible to put it out of order.

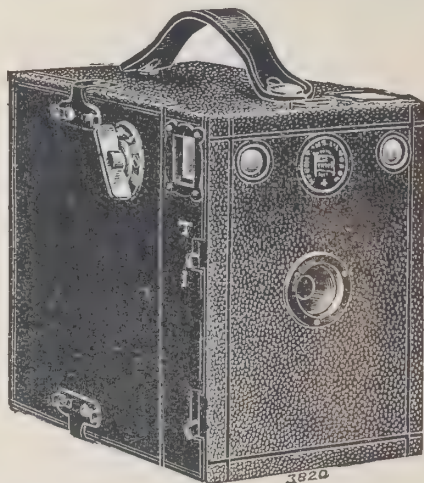
The Cameras are loaded in daylight with Spools of Roll Film, containing material for six or a dozen pictures. This loading takes about a minute, and as it can be done anywhere, no time is wasted when the Camera has to be recharged. Roll Film Spools are obtainable everywhere, take up little space, and a supply can be carried in the coat pocket.

Although more bulky than the folding type of Roll Film Camera, the Box-Form Models are always ready for instant use, and have the advantage of being very low in price, owing to the simplicity of their construction.

BRITISH MADE.

BOX-FORM FILM CAMERAS

“Box-Form Ensign.”



The “Box-Form Ensign” Film Cameras are exceptionally well and strongly made. They give excellent sharp-all-over Pictures. There is nothing to go wrong, and their absolute simplicity makes success certain. Loading is done in daylight, with Roll Film Spools.

The Cameras are strongly built with black metal fittings, and covered in morocco-grained leatherette. **British Made.**

SPECIAL FEATURES.

Body covered with Morocco Leatherette, Rapid Achromatic Lens, built-in View Finders, Ever-set Shutter for Time and Instantaneous Exposures, Leather Carrying Handle.

“2½A Box-Form Ensign” for Pictures,	2½ × 2½	..	..	5/-
“2½B Box-Form Ensign”	..	..	2½ × 3½	 10/-
“2½ Box-Form Ensign”	..	..	2½ × 4½	 12/6
“3½ Box-Form Ensign”	..	..	3½ × 4½	 17/6
“Ensign” Portrait Attachment for taking Portraits at 3 feet,				1/9

FOLDING

Roll Film Cameras.

The most popular form of Camera for the Tourist, because of its portability and the advantage of Daylight Loading.

THESE Cameras are made to take Roll Film Spools, which can be put into the Camera in Daylight and contain sufficient film for six or twelve exposures without reloading.

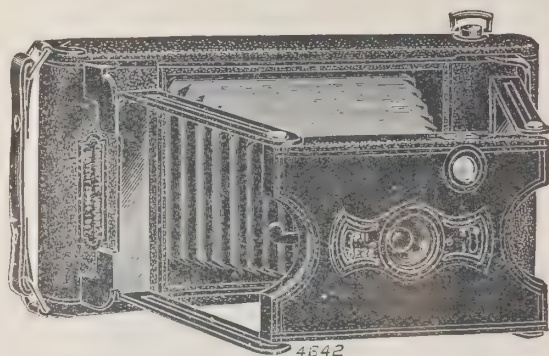
The shape of these Cameras enables them to be carried in the coat pocket. Roll Films are more expensive than glass plates, but this is more than counter-balanced by the convenience of the daylight-loading idea.

Most of the Cameras have provision for the use of glass plates in dark slides, so that if only one or two exposures have to be made plates can be used and there is no necessity to wait until a whole spool of film has been exposed. A focussing screen and metal dark slides to fit the back of these Cameras can be obtained, and on the models where this convenience exists the infinity catch can be adjusted for either Plates or Films.

BRITISH MADE.

FOLDING POCKET CAMERAS

“Ensignette Junior,” No. 2J.



The “Ensignette Junior” is a very practical little folding Camera. Unlike the other “Ensignettes” it has a wood instead of a metal body. The Shutter Release is simple, Time as well as snap-shot exposures can be made. It is daylight loading with seven-exposure film spools. Size of picture given is $3\frac{1}{4} \times 2\frac{1}{4}$ inches. **British Made.**

As a pocket Camera the “Ensignette Junior” is particularly useful. It can be easily carried in the coat pocket, and it is an ideal instrument for anyone who wants a low-priced small Camera that can be tucked safely away out of sight in a pocket, and yet brought into action directly the opportunity occurs.

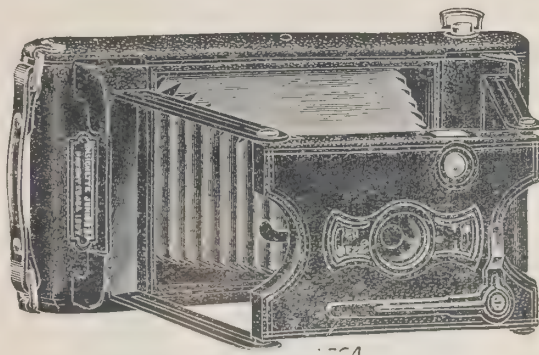
SPECIAL FEATURES.

Solid Wood Body, Metal Back, Black Leatherette Covering. Achromatic Meniscus Lens. Backward and Forward Shutter, giving Time and Instantaneous Exposures. Ground glass, built-in View Finder. Leather Carrying Handle.

“Ensignette Junior,” No. 2J, for taking pictures $2\frac{1}{4} \times 3\frac{1}{4}$ in., each							18/6
“Ensignette Junior,” No. 2J, seven-exposure spools .. each							1/-
Do.	do.	do.	per box of three				3/-
Direct View Finder ..	..	..	..	..	..	..	2/9
Waterproof Canvas Case with Shoulder Strap ..	..	..	..	..	..	..	2/9
Solid Leather Case with Shoulder Strap ..	..	..	..	..	..	..	6/-
Enlarger for making Post-card Prints ..	..	..	..	..	..	..	9/-

FOLDING POCKET CAMERAS

“Ensignette Junior” No. 2½B.



THE British Made “Ensignette Junior” 2½ B Camera is similar in appearance and design to the No. 2J Model detailed on the opposite page, but is constructed to use the “2½B” Ensign Roll Films.

Its compactness and general utility will commend itself to those who require a simple, yet reliable Camera. Everything is ready for making exposures, it being merely necessary to pull out the front and release the Shutter; the method of loading the Film into the Camera takes but a few seconds. A supporting Leg is fitted for both upright and oblong pictures to hold the Camera steady when making time exposures.

SPECIAL FEATURES.

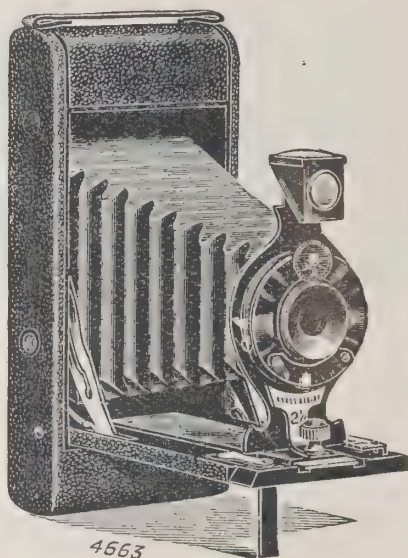
Solid wood Body, Metal Back, Black Leatherette Covering. Achromatic Meniscus Lens. Shutter, giving time and inst. exposures. Ground glass, built-in View Finder. Leather Carrying Handle. Supporting Leg for upright and oblong pictures.

“Ensignette Junior,” No. 2½B, for taking pictures 2½ × 3½ in.,					
				each	21/-
Direct View Finder	..	..	..	..	2/9
Waterproof Canvas Case with Shoulder Strap	..	..	..	..	2/9
Solid Leather Case with Shoulder Strap	..	..	..	..	6/-
Enlarger for making Post-card Prints	..	..	..	..	9/-
Ensign Films, 2½B, six-exposure spools	..	..	..	each	10d.

FOLDING FILM CAMERAS

“Folding Ensign” Cameras.

For Pictures $2\frac{1}{4} \times 3\frac{1}{4}$ in. and $2\frac{1}{2} \times 4\frac{1}{4}$ in.



The “Folding Ensign” Daylight Loading Roll Film Cameras are made on very neat lines, with just the essential movements.

The Cameras are very light and compact. In finish and appearance they are excellent. **British Made.**

Loading and unloading is particularly simple, and can be done very quickly. A metal spool holder of an original design holds the film taut when winding, and prevents any possibility of the film edges being fogged through loose winding.

SPECIAL FEATURES.

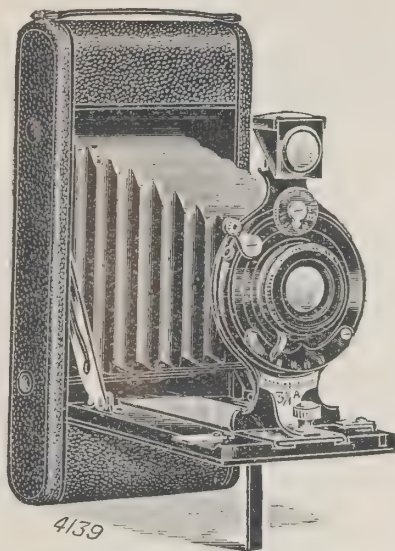
Seasoned Wood Body, Ebonized Baseboard, Morocco Leatherette Covering, Leather Bellows, Reversible View Finder, Focussing Scale, Infinity Catch.

“ $2\frac{1}{4}$ B Folding Ensign,” with Achromatic Meniscus Lens and Ensign-Junior Shutter for Roll Films, $2\frac{1}{4} \times 3\frac{1}{4}$ in.	£1 2 6
“ $2\frac{1}{2}$ Folding Ensign,” ditto for Roll Films, $2\frac{1}{2} \times 4\frac{1}{4}$ in. . .	1 10 0
“ $2\frac{1}{2}$ RR Folding Ensign,” with “Rectimat” Symmetrical Lens f/8, and Ensign-Simplex Shutter for Roll Films, $2\frac{1}{2} \times 4\frac{1}{4}$ in.	2 0 0
Extra for Flexible Wire Release to Shutter	2/6

FOLDING FILM CAMERAS

"Folding Ensign" Cameras.

Quarter-plate and Post-Card.



These are the quarter-plate and post-card sizes of the "Folding Ensigns." For inexpensive Film Cameras they are unequalled both for efficiency and construction. British Made.

SPECIAL FEATURES.

Rounded Wooden Body, Wooden Baseboard, detachable Metal Back Panel, Nickelled Fittings, Leather Bellows, Morocco Leatherette Covering, Patent Infinity Catch.

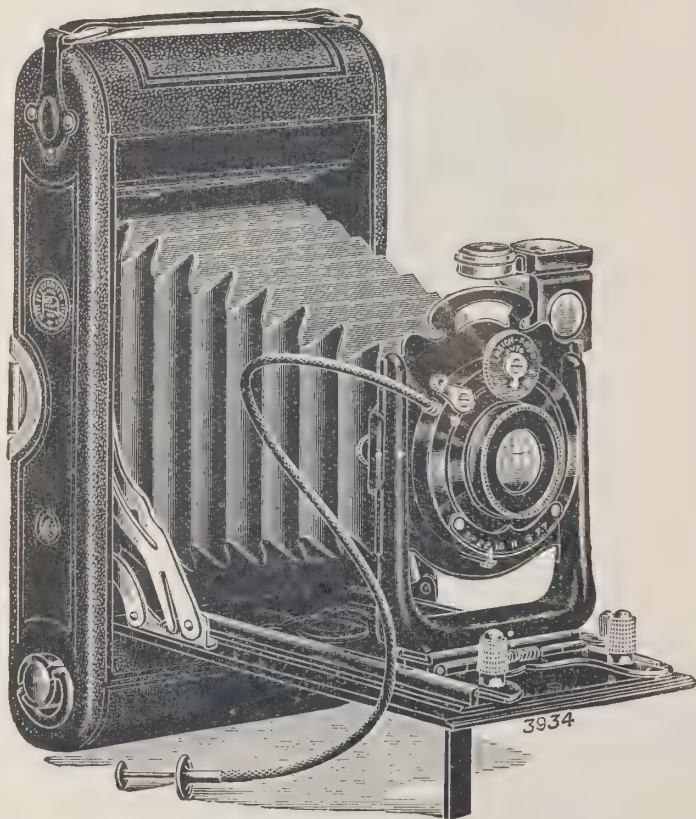
With Ensign-Simplex Shutter, with speeds 1/25, 1/50, 1/100 sec.

"3 $\frac{1}{4}$ " Folding Ensign" with Achromatic Meniscus Lens for Roll Films, 3 $\frac{1}{4}$ x 4 $\frac{1}{4}$ in.	£1 17 6
"3 $\frac{1}{4}$ RR Folding Ensign," with "Rectimat" Symmetrical Lens, f/8, for Roll Films, 3 $\frac{1}{4}$ x 4 $\frac{1}{4}$	2 5 0
"3 $\frac{1}{4}$ A Folding Ensign" with Achromatic Meniscus Lens for Roll Films, 3 $\frac{1}{4}$ x 5 $\frac{1}{2}$ in. (P.C.)	2 2 0
"3 $\frac{1}{4}$ A. R.R. Folding Ensign" with "Rectimat" Symmetrical Lens, f/8, for Roll Films, 3 $\frac{1}{4}$ x 5 $\frac{1}{2}$ in. (P.C.)	2 10 0
Extra for Flexible Wire Release to Shutter	2/6

FOLDING FILM AND PLATE CAMERAS

“Regular Ensigns” $3\frac{1}{4}$

For $3\frac{1}{4}$ Roll Films or Quarter-Plates.



THE “Regular Ensign” Cameras are British made and are so constructed that they can be used for plates in dark slides as well as for Roll Films. Every Camera (except model J.Y.) is covered in **real Morocco Leather** which adds very considerably to its appearance and durability. Single metal Dark Slides for Plates can be used if desired.

Model J.Y. Morocco Leatherette covering, with
“Ensign-Junior” Shutter and “Rectimat”
Symmetrical Lens, $f/8$ £3 3 0

FOLDING FILM AND PLATE CAMERAS

“Regular Ensigns” 3 $\frac{1}{4}$.

For 3 $\frac{1}{4}$ Roll Films or Quarter-Plates.

These Cameras are very strongly made, firm when extended, and well finished. The black polish of the metal front and Shutter, the black bellows, the blacked and polished baseboard, the nickelled base track and struts, and, above all, the remarkable strength and rigidity of the Camera, make it impossible to obtain better value at anything approaching the prices quoted. There is a Rising and Cross Front movement. The Stirrup Front is permanently attached to the travelling base.

SPECIAL FEATURES.

Seasoned wood Body, Aluminium Baseboard, Real Morocco Leather Covering, Leather Bellows, nickelled and enamelled Fittings, famous “Stirrup” Front, reversing View Finder, Flexible Wire and Trigger Release.

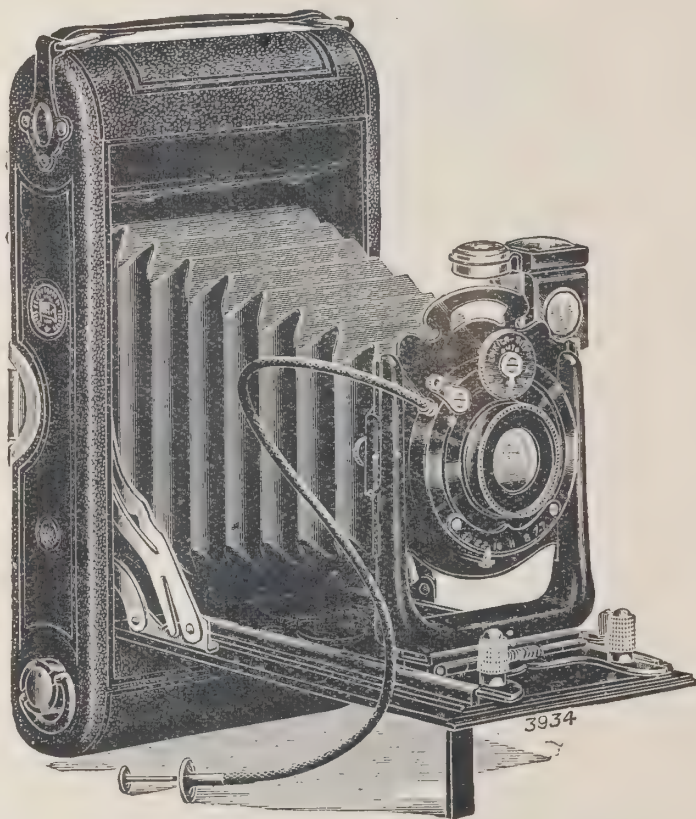
Lens.	Model.	With “Ensign- Simplex” Shutter.	Model.	With “Ensign- Sector” Shutter.
“Plutar” Extra Rapid Aplanat, f/8	A.C.	£ s. d. 3 12 6	S.C.	£ s. d. 4 7 6
“Cooke-Luxor” Anastigmat, f/6.8	A.L.	4 17 6	S.L.	5 12 6
“Aldis” Anastigmat, f/6.. ..	—	—	S.A.	6 2 6
“Dallmeyer” Stigmatic, f/6.3 ..	—	—	S.F.	7 10 0
“Cooke” Anastigmat, f/6.5 ..	—	—	S.B.	8 12 6
“Ross” Homocentric f/6.3 ..	—	—	S.M.	8 17 6
“Ross” Homocentric f/6.8 ..	—	—	S.U.	8 17 6

Camera without Lens and Shutter	£3 0 0
Extra for “Acme” Shutter in place of “Ensign-Sector” ..	25/-
Focussing Screen with 3 Single Slides, for plates in envelope case	per set 11/6
Extra single Slides, “B” quality.. .. .	each 1/9
Solid Leather Case, with Shoulder Strap	7/6
Ditto, best quality, with Lock and Key	8/6

FOLDING FILM AND PLATE CAMERAS.

“Regular Ensigns” 3 $\frac{1}{4}$ a.

For 3 $\frac{1}{4}$ a Roll Films or Post-card Plates



THE “Regular Ensign” 3 $\frac{1}{4}$ a uses Post-card size Roll Films or Plates and is similar in construction to the quarter-plate model described on the preceding pages. **British Made.**

These Cameras are strongly made, rigid when the front is extended and covered in **real Morocco Leather** (except model J.Y.)

Model J.Y. Morocco Leatherette covering with
“Ensign-Junior” Shutter and “Rectimat”
Symmetrical Lens, f/8

£4 2 6

FOLDING FILM AND PLATE CAMERAS.

“Regular Ensigns,” 3¼a.

For 3¼a Roll Films or Post-card Plates.

The “Regular Ensigns,” 3¼a, are very compact Folding Pocket Cameras of perfect design and workmanship for use with Daylight Loading Roll Films or Plates, post-card size. They constitute the simplest form of single extension Roll Film Pocket Cameras at a reasonable price.

SPECIAL FEATURES.

Seasoned wood Body, Aluminium Baseboard, Real Morocco Leather Covering, Leather Bellows, nickelled and enamelled Fittings, famous “Stirrup” Front, reversing View Finder, Flexible Wire and Trigger Release.

Lens.	Model.	With “Ensign- Simplex” Shutter.	Model.	With “Ensign- Sector” Shutter.
		£ s. d.		£ s. d.
“Plutar” Extra Rapid Aplanat f/8	A.C.	4 10 0	S.C.	5 7 6
“Cooke-Luxor” Anastigmat, f/6·8	A.L.	6 7 6	S.L.	7 2 6
“Aldis” Anastigmat, f/6·3	—	—	S.A.	7 17 6
“Dallmeyer” Stigmatic, f/6·3	—	—	S.F.	9 2 6
“Cooke” Anastigmat, f/6·5	—	—	S.B.	10 2 6
“Ross” Homocentric f/6·3	—	—	S.M.	10 10 0
“Ross” Homocentric, f/6·8 ..	—	—	S.U.	10 10 0

Camera, without Lens and Shutter **£3 17 6**

Extra for “Acme” Shutter instead of Ensign-Sector .. **25/-**

Focussing Screen with 3 single Slides, for plates in envelope
case per set **15/3**

Extra single Slides, “B” quality each **2/3**

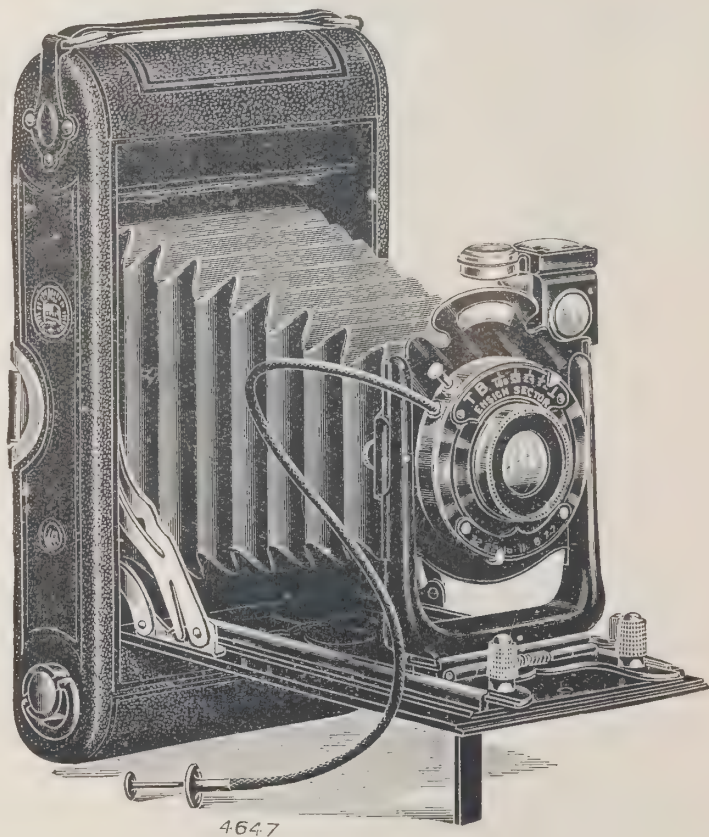
Solid Leather Case, with Shoulder Strap **8/6**

Ditto. best quality, with Lock and Key **11/6**

FOLDING FILM CAMERAS

“Flush Back Ensigns,” $3\frac{1}{4}$.

For $3\frac{1}{4}$ Roll Films.



THE “Flush Back Ensign” is an exceedingly compact and neatly constructed Camera for use with **Roll Films only**, and is consequently thinner than in models where both plates and films are used. **British Made.**

This Camera is covered in the finest quality Morocco Leather, and being very rigid when set up makes it very simple to use.

FOLDING FILM CAMERAS

“Flush Back Ensigns,” 3 $\frac{1}{4}$.

For 3 $\frac{1}{4}$ Roll Films.

Simple to use, but beautifully made and finished in the best possible manner. Being intended for use with Roll Films only, the back is quite flush and without any attachments. This model is therefore slightly thinner and more compact than the other “Ensign” models.

SPECIAL FEATURES.

Body of seasoned hardwood, Aluminium Baseboard, Morocco Leather Covering. “Stirrup” Front, nickelled Fittings, rising and cross Front, Infinity Catch, reversible View Finder and Level, Flexible Wire and Trigger Release.

Lens.	Model.	With “Ensign- Simplex” Shutter.	Model.	With “Ensign- Sector” Shutter.
“Plutar” Extra Rapid Aplanat, f/8	A.C.	£ s. d. 3 12 6	S.C.	£ s. d. 4 7 6
“Cooke-Luxor” Anastigmat, f/6.8	A.L.	4 17 6	S.L.	5 12 6
“Aldis” Anastigmat, f/6 ..	—	—	S.A.	6 2 6
“Dallmeyer” Stigmatic f/6.3	—	—	S.F.	7 10 0
“Cooke” Anastigmat, f/6.5	—	—	S.B.	8 12 6
“Ross” Homocentric, f/6.3	—	—	S.M.	8 17 6
“Ross” Homocentric, f/6.8	—	—	S.U.	8 17 6

Camera without Lens and Shutter £3 0 0

Extra for “Acme” Shutter instead of “Ensign-Sector” .. 25/-

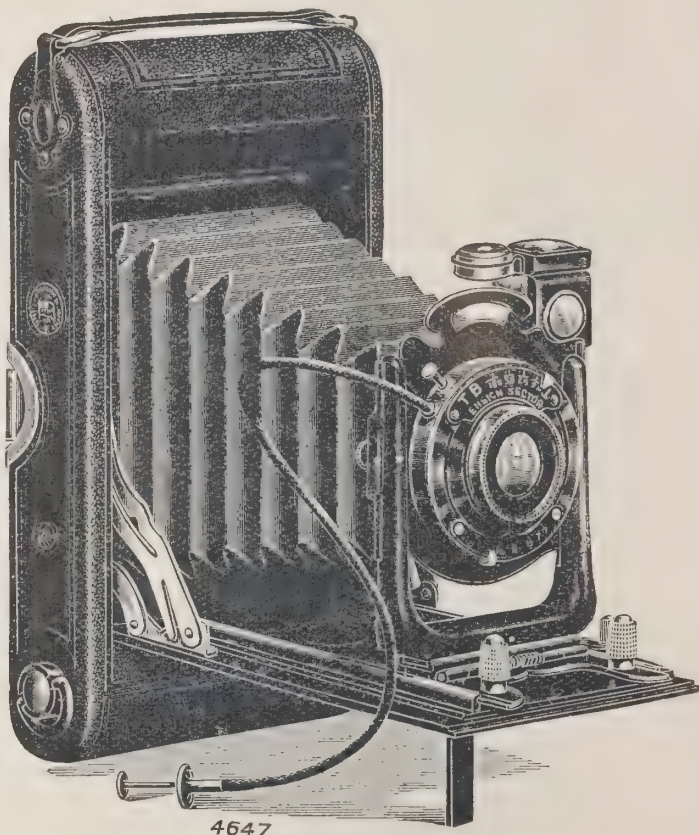
Solid Leather Case, with Shoulder Strap 7/6

Ditto best quality, with Lock and Key 8/6

FOLDING FILM CAMERAS

“Flush Back Ensigns,” 3 $\frac{1}{4}$ a.

For 3 $\frac{1}{4}$ a Roll Films (Post-Card Size).



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ROLL Films only can be used in the “Flush Back Ensigns.” The user, however, gains in having a more compact and thinner Camera than in models where both plates and films are used.

The extra long aluminium baseboard, the aluminium cast lens front, and the fine all-leather covering, are points that make the “Flush Back Ensign” distinctive. **British Made.**

The “Flush Back Ensign,” 3 $\frac{1}{4}$ a, takes Roll Films for making post-card size pictures.

FOLDING FILM CAMERAS

"Flush Back Ensigns," 3¼a.

For 3¼a Roll Films. (Post-Card size.)

These Cameras are very strongly made, rigid when the front is extended, and are very well finished. The body of the Camera is made of well-seasoned hardwood covered in real Morocco leather. The fittings are nickelled. The bellows are of black leather, and a new and improved handle is fitted.

SPECIAL FEATURES.

Body of seasoned hardwood, "Stirrup" Front, Morocco Leather Covering, Aluminium Baseboard, nickelled Fittings, rising and cross Front, Infinity Catch, Reversible View Finder and Level, Flexible Wire and Trigger Release.

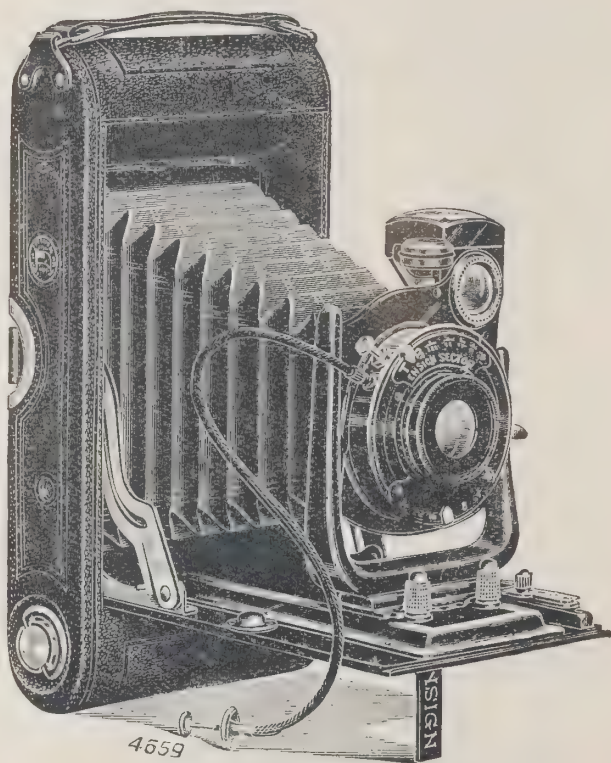
Lens.	Model.	With "Ensign- Simplex", Shutter.	Model.	With "Ensign- Sector", Shutter.
"Plutar" Extra Rapid Aplanat, f/8	A.C.	£ s. d. 4 10 0	S.C.	£ s. d. 3 7 6
"Cooke-Luxor" Anastigmat, f/6.8	A.L.	6 7 6	S.L.	7 2 6
"Aldis" Anastigmat, f/6.3	—	—	S.A.	7 17 6
"Dallmeyer" Stigmatic, f/6.3	—	—	S.F.	9 2 6
"Cooke" Anastigmat, f/6.5	—	—	S.B.	10 2 6
"Ross" Homocentric, f/6.3	—	—	S.M.	10 10 0
"Ross" Homocentric, f/6.8	—	—	S.U.	10 10 0

Camera, without Lens and Shutter	£3 17 6
Extra for "Acme" Shutter instead of "Ensign-Sector" ..	25/-
Solid Leather Case, with Shoulder Strap	8/6
Ditto, best quality with Lock and Key	11/6

FOLDING FILM CAMERAS

“Flush Back Ensigns” $2\frac{1}{2}$.

For $2\frac{1}{2}$ Roll Films (pictures $2\frac{1}{2} \times 4\frac{1}{4}$ in.)



THE proportions of the pictures taken with this Camera are particularly pleasing. As long as a quarter-plate, but not quite so wide ($2\frac{1}{2}$ in. instead of $3\frac{1}{4}$ in.), they resemble miniature post-cards. It is a size that pleases everyone, for you get all the effectiveness of a quarter-plate without its squareness, and of course the films cost less.

FOLDING FILM CAMERAS

“Flush Back Ensigns,” $2\frac{1}{2}$.

For $2\frac{1}{2}$ Roll Films (Pictures $2\frac{1}{2} \times 4\frac{1}{4}$ in.).

As far as construction is concerned, this Camera is similar in every way to the $3\frac{1}{4}$ and $3\frac{1}{4}$ A Flush Back Ensigns described on the previous pages, but it takes the popular $2\frac{1}{2} \times 4\frac{1}{4}$ in. picture, using $2\frac{1}{2}$ in. spools for 6 or 12 exposures. The Camera is covered in real Morocco Leather and is a very handy and pocketable shape. **British Made.**

SPECIAL FEATURES.

Body of seasoned hardwood, Aluminium Baseboard, Morocco Leather Cover, nickelled Fittings, rising and cross Front, Infinity Catch, reversible View Finder, Level, Flexible Wire and Trigger Release.

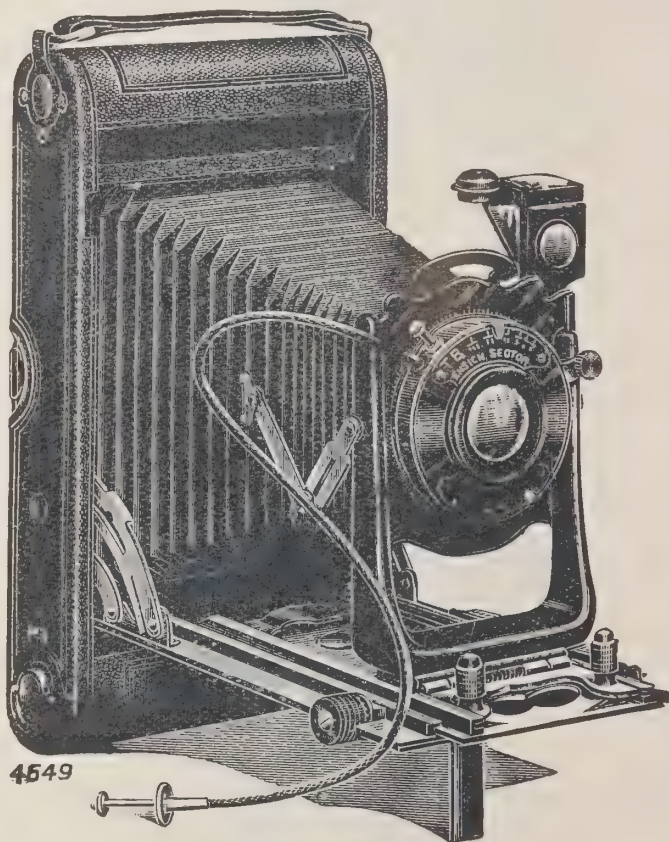
Lens.	Model.	With “Ensign- Simplex” Shutter.	Model.	With “Ensign- Sector” Shutter.
“Plutar” Extra Rapid Aplanat, f/8	A.C.	£ s. d. 3 12 6	S.C.	£ s. d. 4 7 6
“Cooke-Luxor” Anastigmat, f/6.8	A.L.	4 17 6	S.L.	5 12 6
“Aldis” Anastigmat, f/6 ..	—	—	S.A.	6 2 6
“Dallmeyer” Stigmatic, f/6.3	—	—	S.F.	7 10 0
“Cooke” Anastigmat, f/6.5	—	—	S.B.	8 12 6
“Ross” Homocentric, f/6.3	—	—	S.M.	8 17 6
“Ross” Homocentric, f/6.8	—	—	S.U.	8 17 6

Camera without Lens and Shutter	£3 0 0
Extra for “Acme” Shutter instead of “Ensign-Sector” ..	25/-
Solid Leather Case, with Shoulder Strap	7/6
Ditto, best quality, with Lock and Key	8/6

FOLDING FILM AND PLATE CAMERAS

"Ensign de Luxe," 3 $\frac{1}{4}$.

For 3 $\frac{1}{4}$ Roll Films or Quarter-Plates.



THE "Ensign de Luxe" is the best Camera that can possibly be obtained of the Roll Film Type. Having a Double Extension, the back combination of the Lens can be used alone in many cases. The Bellows Extenders come into action automatically when the extension is used. A special form of "Stirrup" front is fitted, and a very ingenious method of working the rising front.

It is covered in real Morocco Leather and its construction and finish throughout is perfection. **British Made.**

FOLDING FILM AND PLATE CAMERAS

“Ensign de Luxe,” 3 $\frac{1}{4}$.

For 3 $\frac{1}{4}$ Roll Films or Quarter-Plates.

The perfection of this model can only be appreciated when it is handled and examined closely. The covering is of real Morocco leather the body is of hard well-seasoned wood, and the whole Camera can be relied upon to work sweetly and smoothly even after years of usage.

SPECIAL FEATURES.

Body covered with Morocco Leather, Aluminium Baseboard, Leather Bellows, Rising Front moved by a special lever adjustment, Cross Front Movement, Double Extension with rack and pinion, Flexible Wire and Trigger Release. “Ensign Sector” Shutter, with speeds 1 sec. to 1/100th sec.

Lens.	Model.	With “Ensign- Sector” Shutter.			Model.	With “Acme” Shutter.		
		£	s.	d.		£	s.	d.
“Plutar” Extra Rapid Aplanat, f/8	S.C.	5	12	6	C.C.	6	17	6
“Cooke-Luxor” Anastigmat, f/6.3	S.L.	6	17	6	C.L.	8	2	6
“Aldis” Anastigmat, f/6. . .	S.A.	7	7	6	C.A.	8	12	6
† “Dallmeyer” Stigmatic, f/6.3	S.F.	8	15	0	C.F.	10	0	0
“Cooke” Anastigmat, f/6.5 . .	S.B.	9	17	6	C.B.	11	2	6
† “Ross” Homocentric, f/6.3 . .	S.M.	10	2	6	C.M.	11	7	6
† “Ross” Homocentric, f/6.8 . .	S.U.	10	2	6	C.U.	11	7	6
† “Dallmeyer” Stigmatic, f/6 . .	S.O.	11	15	0	C.O.	13	0	0
† “Ross” Combinable Universal (Doublets), f/5.9	S.R.	15	2	6	C.R.	16	7	6

† Only one of the Single Lenses can be used separately.

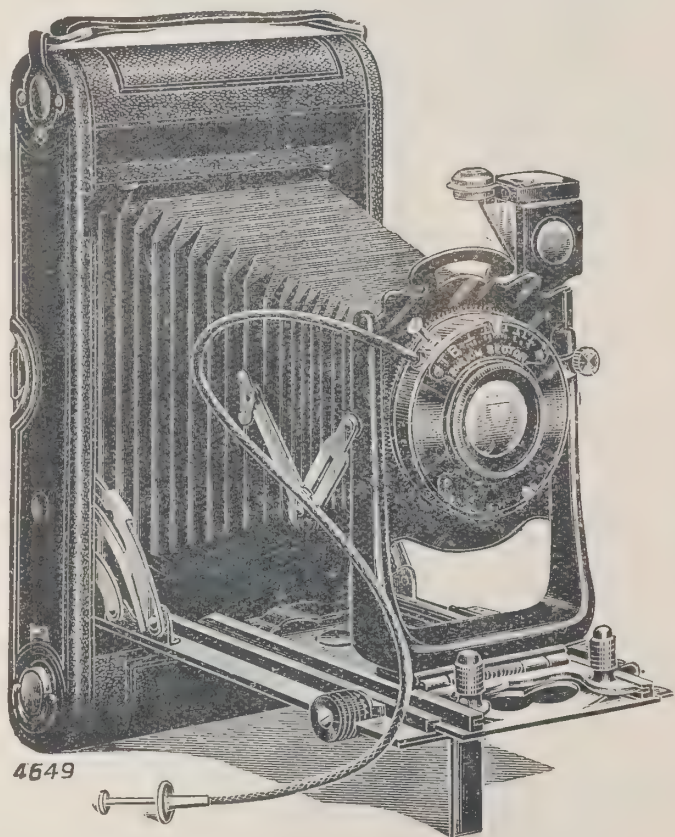
† Both combinations of the Lens can be used separately.

Camera, without Lens and Shutter	£4 5 0
Focussing Screen, with 3 single Slides in envelope Case . .	13/-
Extra Single Slides, “A” Quality	2/3
Solid Leather Case, with Shoulder Strap	7/6
Ditto, best quality, with Lock and Key	8/6

FOLDING FILM AND PLATE CAMERAS

“Ensign de Luxe,” 3 $\frac{1}{4}$ a.

For 3 $\frac{1}{4}$ a Roll Films or Post-Card Plates.



THE “Ensign de Luxe,” 3 $\frac{1}{4}$ a, is similar in construction and high-class finish to the 3 $\frac{1}{4}$ model referred to on the preceding page, but takes post-card size Roll Films and Plates. **British Made.**

The perfection of this model can only be appreciated when it is handled and examined closely. It is the finest example of British Camera Construction and the covering is real Morocco Leather.

FOLDING FILM AND PLATE CAMERAS.

"Ensign de Luxe," 3 $\frac{1}{4}$ a.

For 3 $\frac{1}{4}$ a Roll Films or Post-Card Plates.

The addition of an Anastigmat Lens to a Camera like the "Ensign de Luxe" doubles its utility. The large aperture enables the user to obtain well-exposed pictures under conditions of lighting when an ordinary lens would be more or less useless, while the fine optical correction of the modern Anastigmats gives negatives of such crispness and fine definition that enlargements can be made that are practically free from even the slightest blurring.

SPECIAL FEATURES.

Body, covered with Morocco Leather, Aluminium Baseboard, Leather Bellows, Rising Front moved by a special lever adjustment, Cross Front Movement, Double Extension with rack and pinion, Flexible Wire and Trigger Release. "Ensign Sector," Shutter, with speeds 1 sec. to 1/100th sec.

Lens.	Model.	With "Ensign- Sector" Shutter.			Model.	With "Acme" Shutter.		
		£	s.	d.		£	s.	d.
"Plutar" Extra Rapid Aplanat, f/8	S.C.	6	15	0	C.C.	8	0	0
"Cooke-Luxor" Anastigmat, f/6.3	S.L.	8	10	0	C.L.	9	15	0
"Aldis" Anastigmat, f/6.3	S.A.	9	5	0	C.A.	10	10	0
† "Dallmeyer" Stigmatic, f/6.3	S.F.	10	10	0	C.F.	11	15	0
"Cooke" Anastigmat, f/6.5	S.B.	11	10	0	C.B.	12	15	0
‡ "Ross" Homocentric, f/6.3	S.M.	11	17	6	C.M.	13	2	6
‡ "Ross" Homocentric, f/6.8	S.U.	11	17	6	C.U.	13	2	6
† "Dallmeyer" Stigmatic, f/6	S.O.	14	2	6	C.O.	15	7	6

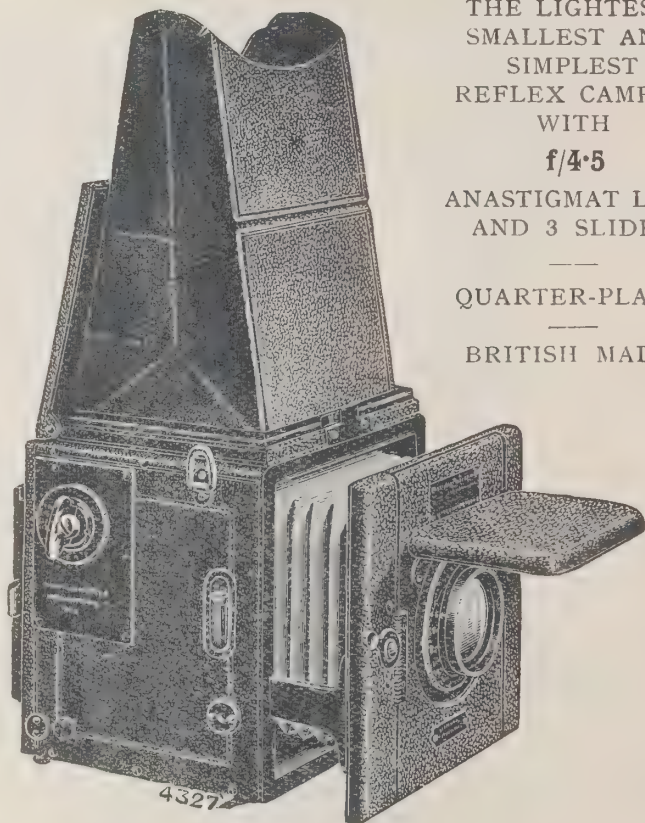
† Only one of the Single Lenses can be used separately.

‡ Both combinations of the Lens can be used separately.

Camera, without Lens and Shutter	..	..	..	£5	5	0
Focussing Screen, with 3 single Slides in envelope Case	..	..	..	16	9	
Extra Single Slides, "A" Quality	..	..	..	2	9	
Solid Leather Case, with Shoulder Strap	..	..	..	8	6	
Ditto, best quality, with Lock and Key	..	..	..	11	6	

REFLEX CAMERAS

The "Ensign-Popular" Reflex Camera.



THE LIGHTEST,
SMALLEST AND
SIMPLEST
REFLEX CAMERA
WITH

f/4.5

ANASTIGMAT LENS
AND 3 SLIDES.

—
QUARTER-PLATE.

—
BRITISH MADE.

FOR real value, nothing approaching the British-made "Ensign-Popular" Reflex has ever been offered. The specification simply defies competition and if it were not for the fact that such a Camera has had a huge sale, we could not possibly produce it for the money.

REFLEX CAMERAS

The "Ensign-Popular" Reflex Camera.

THE "Ensign-Popular" Reflex is a universal Camera. For portraiture it is ideal, permitting the study of the subject until "just that happy expression" appears.

For Child or Animal Photography, the restless little people or pets may be followed and focussed on the screen till the propitious moment arrives.

Express Trains, Athletes in movement, Birds in flight, nothing so rapid but that the "Ensign-Popular" can cope with it.

Colour Photography is facilitated by its Lightning Speed Lens and highly efficient Shutter.

The Photography of Architecture comes within its scope, equally with that from Aeroplanes.

In fact there is no class of Photography beyond the capacity of the "Ensign-Popular" Reflex.

Every bit of complication has been eliminated. It works like a charm. No one could possibly go wrong with it. Even if the purchaser has never used a Camera before in his life he could learn to take successful pictures with the "Ensign-Popular" in five minutes. You see the full size picture at the bottom of the Focussing Hood, turn the Focussing Knob to make the picture quite sharp, slide in your plate or film-pack, wind the Shutter, and Snap.

There are no calculation tables to consult, no mysteriously complicated directions required. No precautions to remember about covering the plate or removing the film-pack each time you set the Shutter. In fact all the fuss, the bother and trouble are left out, and you have one simple winding and setting key to control every movement. The "Ensign-Popular" is "better than," not "equal to," other low-price Reflex Cameras.

F/4.5 Anastigmat Lenses, by Taylor, Taylor & Hobson, by Dallmeyer, by Zeiss, and by Ross, all world-famed for the excellence of their optical productions, can be supplied.

The specification gives all the details of this magnificent British production, but nothing short of an examination of the Camera itself will reveal what a superb instrument it is.

REFLEX CAMERAS

The "Ensign-Popular" Reflex Camera.

SPECIFICATION.

Camera. The Camera Body is of well-seasoned wood, tongued, grooved, glued and screwed. It is covered in fine seal-grained Leather. The Body is square, measuring $6\frac{1}{2}$ inches, and the weight, complete with Lens, is under 4 lbs. The Metal Fittings are richly Enamelled in Black and important metal parts are Nickelled.

Bellows of Black Leather. Extension sufficient to permit the use of low-power Telephoto Lenses, such as the "Telecentric," and the "Adon." The Front is rigid at all extensions. The Focusing is controlled by a large Milled Edge Pinion Head on the opposite side of the Camera to the Release. An extra Ground-Glass Focussing Screen, protected by an extra deep Focussing Hood, is also fitted on the Reversing Back. A strong Leather Shoulder Strap is supplied and a solid Leather Handle.

Hood. The Hood is Self-Erecting and is very comfortable in use. The narrow mouth enables the picture to be clearly seen even when the Camera is held at waist level or above the head.

Movements. A large Sky-shade is fitted, and having a stiff hinge it will remain in any position desired. A Rack Rise is provided. The picture can be seen and focussed right up to the moment of exposure.

Shutter. The Shutter is Self-Capping, so that Film Packs can be used without the necessity of replacing the Adapter Slide between each separate exposure. It acts also as an extra protection to the sensitive plate, which can thus always be carried in position, ready for instant exposure. Provision is made for a Flexible Wire Release, if required.

The simplicity of the Shutter fitted to the "Ensign-Popular" Reflex is very remarkable. All speeds are obtained by revolving the Engraved Collar on the Key Wind, through a portion only of a circle. The setting of the Shutter is achieved by half a turn of the key for Instantaneous exposures and three-quarters of a turn for Time and Bulb exposures.

REFLEX CAMERAS

The "Ensign-Popular" Reflex Camera.

SPECIFICATION—Contd.

The range of exposure is perfect. Here is a full list of approximate speeds:—

1/15th, 1/20th, 1/25th, 1/50th, 1/75th, 1/100th, 1/150th, 1/250th, 1/500th, 1/1000th. Bulb and Time.

No calculation or reference to a speed table is necessary, and no variable tension winder is required.

There is only one Release for Time or Instantaneous exposures.

Lens. The Lens is fitted to the popular price model is the "Cooke-Luxor" Anastigmat, working at $f/4.5$, and yielding images of extreme brilliance and splendid definition. This large aperture enables objects moving at high speed to be taken with the short exposures necessary, and also allows ordinary instantaneous pictures to be taken quite late in the day or in a dull light. "Cooke" $f/4.5$. "Ross-Xpres" $f/4.5$, "Dallmeyer-Serrac" $f/4.5$, and "Zeiss-Tessar" $f/4.5$ Anastigmats are also fitted at proportionately higher prices.

Each "Ensign-Popular" Reflex Camera is sold complete with three single metal Dark Slides of standard pattern. The Camera and Slides are British made throughout and can be thoroughly relied upon.

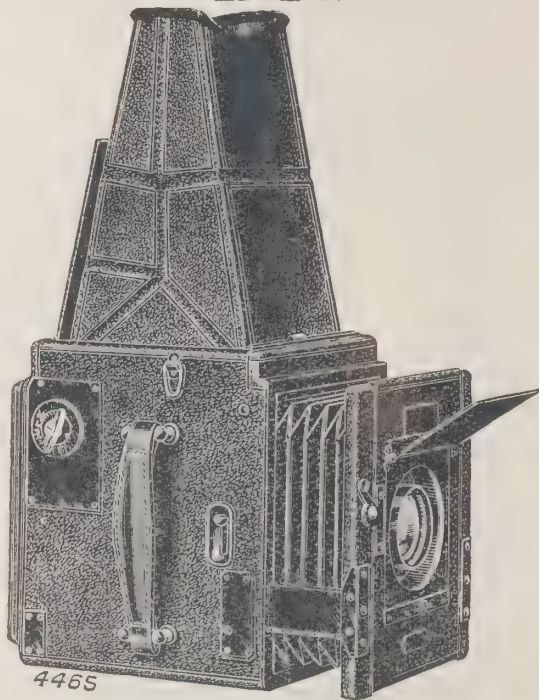
PRICE LIST.

No. 4L with "Cooke-Luxor" Anastigmat Lens $f/4.5$, $5\frac{1}{2}$ in.	£10 15 0
No. 4p with "Cooke" Anastigmat Lens $f/4.5$, Series II., $5\frac{1}{2}$ in.	13 10 0
No. 4z with "Zeiss Tessar" Anastigmat Lens $f/4.5$, Series Ic No. 15.6 in.	14 5 0
No. 4q with "Dallmeyer Serrac" Lens $f/4.5$, Series XV., No. 4, 6 in.	14 5 0
No. 4m with "Ross Xpres" Lens $f/4.5$, No. 3, 6 in.	14 12 6
No. 4y with "Ross Telecentric" Lens $f/5.4$, 11 in.	16 15 0
Camera and 3 Single Metal Dark Slides without Lens ..	7 5 0
Extra Single Metal Dark Slides each	1/9
Holborn Adapter for Film Pack, Leather-covered	8/6
Leather Carrying Case, best quality	20/-

REFLEX CAMERAS

The "Ensign De Luxe" Reflex Camera.

MODEL B.



THE "Ensign De Luxe" Reflex is equal in every way to the highest price Reflex that can be purchased. It is covered with the finest Morocco leather, all woodwork is beautifully polished and the fittings are finished in hard black enamel. Everything about this Camera indicates quality and splendid workmanship. The "Ensign De Luxe" Reflex is fitted with the simplest and best Shutter of the focal-plane type that has ever been invented.

The Blind is self-capping, and all complicated tension adjustments and other cumbersome fittings are dispensed with.

There is no possibility of giving Time or Bulb exposures when "Instantaneous" is intended. The range of exposures is perfect. The slowest Instantaneous Exposure is $1/15$ th of a second; the highest is $1/1000$ th. Here is a full list of approximate speeds:— $1/15$ th, $1/25$ th, $1/40$ th, $1/50$ th, $1/75$ th, $1/100$ th, $1/150$ th, $1/250$ th, $1/500$ th, $1/1000$ th Bulb, Time. These speeds are all indicated on the plate of the Key Wind; no reference to a speed table is necessary.

REFLEX CAMERAS

The "Ensign de Luxe" Reflex Camera.

There are ever so many other features, such as a revolving back, reversing focussing hood, sunk lens cone, rising and falling front, sky shade, and so on, but we want you to see this Camera, or write for full particulars if you are thinking about getting a Reflex, so that you can learn all the good points yourself.

**"Ensign de Luxe" Box-Form Reflex Camera complete with
three Double Solid Plate Holders, black ebonized.**

Lens.	3½ × 2½	4½ × 3½	5 × 4	Post-card	6½ × 4½
	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.
"Ensign" Anastigmat, f/5.5	—	16 10 0	—	17 5 0	—
"Cooke-Luxor" An- astigmat, f/4.5	—	16 5 0	—	—	—
"Cooke" Anastigmat, f/4.5	17 17 6	19 0 0	26 5 0	20 0 0	33 10 0
"Zeiss-Tessar" An- astigmat, f/4.5	—	19 15 0	—	20 10 0	—
"Dallmeyer Serrac," f/4.5	18 5 0	19 15 0	—	20 10 0	—
"Ross Xpres" f/4.5	18 12 6	20 2 6	27 10 0	21 15 0	35 15 0
"Ross Telecentric," f/5.4	20 0 0	22 5 0	28 12 6	24 15 0	42 15 0
Camera and 3 Double Plate Holders without Lens ..	12 5 0	12 15 0	18 5 0	13 10 0	24 5 0
Extra for 3 Book- Form Slides in- stead of 3 Plate Holders ..	19/6	19/6	15/-	15/-	15/-
Extra Plate Holders, each	8/6	8/6	11/6	11/6	15/-
Book-Form Double Slides .. each	15/-	15/-	16/6	16/6	20/-
"Holborn" Film Pack Adapter ..	—	11/6	—	14/6	—
Leather Carrying Case	16/6	22/6	37/6	24/-	55/-

REFLEX CAMERAS

"Ensign" Folding Reflex.

New Type.

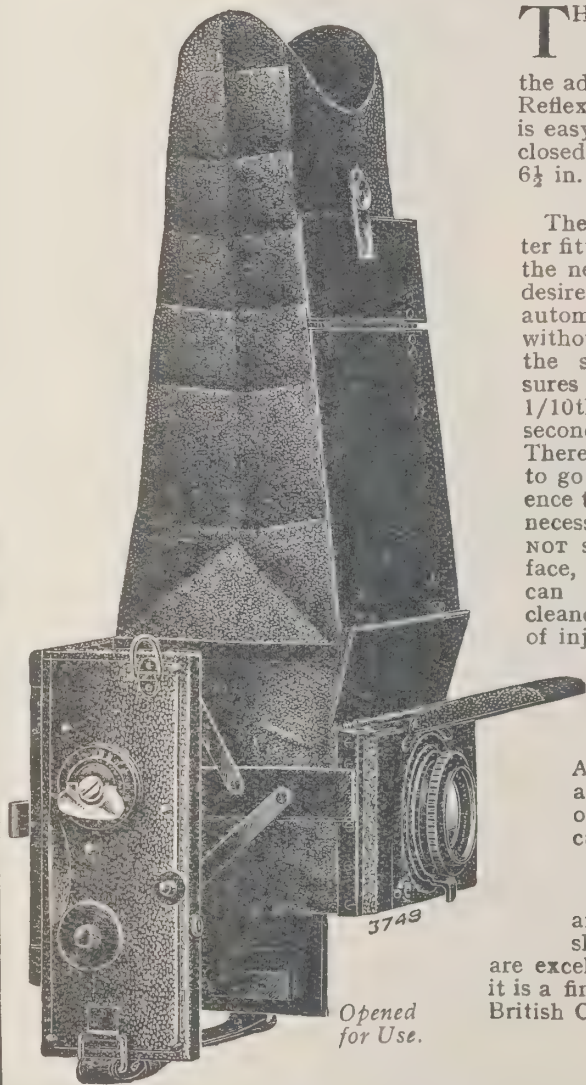
Model D.

THIS is quite a new type of Reflex Camera, having all the advantages of the box Reflex, minus its bulk. It is easy to carry and when closed only measures $6\frac{1}{2}$ in. $\times$ $6\frac{1}{2}$ in. $\times$ 3 in.

The Focal-plane Shutter fitted is perfect. With the new Setting Key any desired exposure can be automatically repeated, without readjustment of the speed disc. Exposures of Bulb, Time and $1/10$ th to $1/1000$ th of a second can be given. There is no tension winder to go wrong, nor is reference to an exposure tablet necessary. The Mirror is not silvered on the surface, but underneath. It can therefore be easily cleaned without any risk of injuring the surface.

"Ensign" $f/4.5$,
"Cooke" 5 in. and
"Ross Xpres" $f/4.5$
Anastigmat Lenses
are fitted, and others
of a suitable focus
can also be used.

The appearance and workmanship of the Camera are excellent, and altogether it is a fine example of recent British Camera construction.



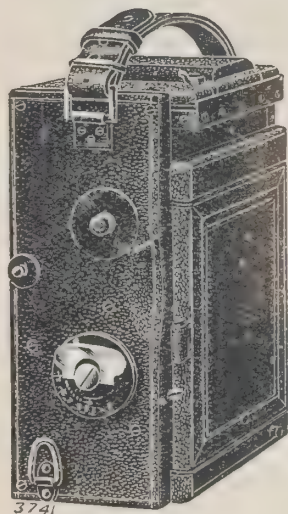
*Opened
for Use.*

REFLEX CAMERAS

“Ensign” Folding Reflex.

New Type.

Model D.



*Folded for
Carrying.*

PRICES.

$\frac{1}{2}$ -plate and
* 9 × 12 cm.

No. 4w. Camera complete with “Ensign” Anastigmat Lens, f/5·5, Series V., No. 1a, 5½ in., in Focussing Mount, and Three Double Plate Holders **£17 15 0**

No. 4p. Ditto, with “Cooke” Anastigmat Lens, f/4·5, Series II., 5 in., in Focussing Mount, do. .. **21 5 0**

No. 4m. Ditto, with “Ross Xpress” Anastigmat Lens, f/4·5, No. 3. 6 in., in Focussing Mount, do. .. **22 0 0**

No. 4. Camera with three Plate-Holders, without Lens .. **14 5 0**

Extra for three Double Book-form Dark Slides in place of three Plate-holders **0 19 6**

Extra Solid Pattern Double Plate-Holders each **0 8 6**

Book-form Double Dark Slides, polished black each **0 15 0**

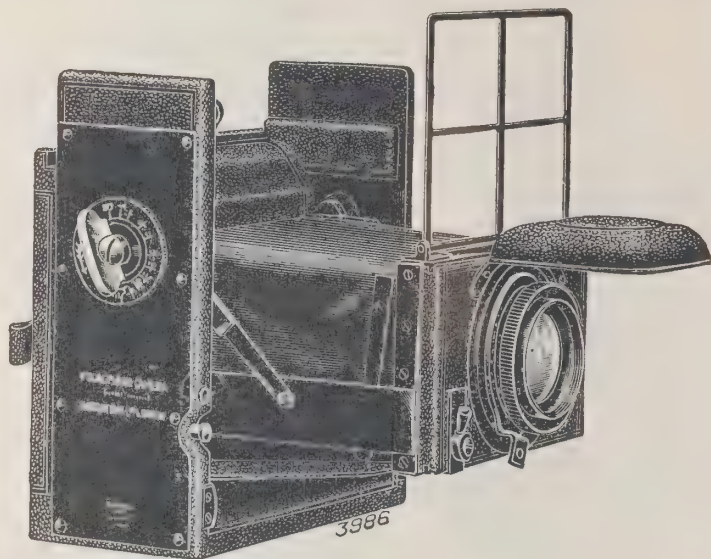
Leather Carrying Case, Best Quality each **1 5 0**

** The 9 × 12 cm. Cameras can be supplied with three special Solid Pattern Black Polished Double Plate Holders, aluminium-bound, and of best make and finish at an extra cost of 15/- upon the above prices.*

The Press Camera of the Future.

“Ensign” Focal Plane Camera.

ALWAYS READY FOR INSTANT USE. IDEAL FOR PRESS PHOTOGRAPHERS. SIMPLEST FOCAL-PLANE CAMERA MADE



THE Camera is opened in a second, one movement brings down the Lens Front, extends the bellows, locks the extending arms, raises the Lens Hood, and sets up the View Finder. When open the Camera is rigid and easy to hold. The Direct Vision View Finder measures 4×3 inches. The Lens is mounted in a Focussing Jacket and is easily controlled by a lever. Large “Sun Shield” Lens Hood. The Body of the Camera is made of hard wood, the working parts are of stout metal, enamelled black, with fittings nickel-plated. The covering is the finest seal-grained hard Morocco Leather. The Bellows are of soft kid skin. **British Made.**

The Shutter.—The Self-Capping Focal-Plane Shutter is a model of perfection. The blind is made of absolutely opaque and non-perishable material. It is set in a moment by a half wind of the setting key and the same exposure can be repeated over and over again without readjustment of the speed disc.

The approximate speeds are as follows:—Bulb, Time, $1/10$ th, $1/20$ th, $1/40$ th, $1/60$ th, $1/100$ th, $1/150$ th, $1/200$ th, $1/400$ th and $1/1000$ th of a second.

“Ensign” Focal Plane Camera

(Continued).



BEING a self-capping blind, the Shutter can be set and wound while the plate is in position without the risk of fogging, which is so liable to occur with the old-fashioned unprotected or three-slit Shutter Blinds.

The Lens.—The Lens is fitted with a focussing jacket, and is controlled by an easily worked lever. “Ensign” Anastigmat $f/5.5$. “Cooke” $f/4.5$, “Ross Express” $f/4.5$, and other Lenses of suitable focus (about $5\frac{1}{2}$ in.) are fitted.

A stout padded leather carrying handle is provided, together with a sling strap for suspending the Camera from the shoulders.

Three Double Plate Holders are included but Black Polished Double Book-form Slides can be supplied at a small extra cost. Made in two sizes, Quarter-plate and 9×12 cm.

$\frac{1}{4}$ -plate and
 9×12 cm.

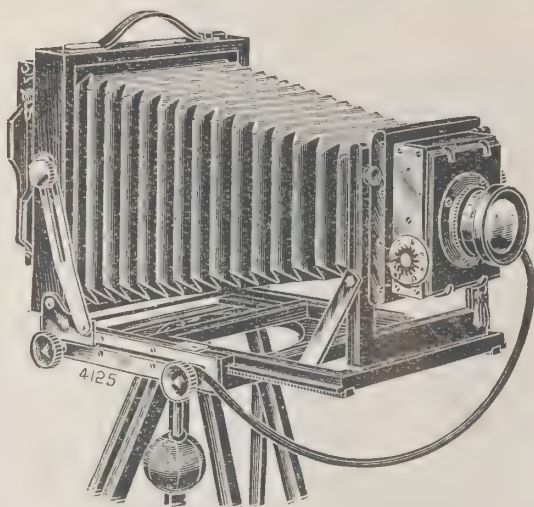
No. 4w. Complete with “Ensign” Anastigmat Lens, $f/5.5$, in Focussing Mount and three Double Plate Holders..	£10 15 0
No. 4p. Ditto, with “Cooke” Anastigmat, $f/4.5$, do. ..	14 5 0
No. 4m. Ditto, with “Ross Xpres” $f/4.5$, do.	15 0 0
Camera and Three Double Plate Slides, without Lens ..	7 5 0

Extra for three Double Book-form Slides in place of three Double Plate Holders	19/6
Extra Solid Double Plate Holders each	8/6
Book-form Double Dark Slides, polished black, each	15/-
Leather Case, best quality, for Camera and six Slides	22/6

* The 9×12 cm. Cameras can be supplied with three special Solid Pattern Black Polished Double Plate Holders, aluminium-bound, and of best make and finish at an extra cost of 15/- upon the above prices.

FIELD CAMERAS

The "King."



The "King" is a deservedly popular Stand Camera. It is built on very practical lines, is light in weight, and yields excellent service.

SPECIAL FEATURES.

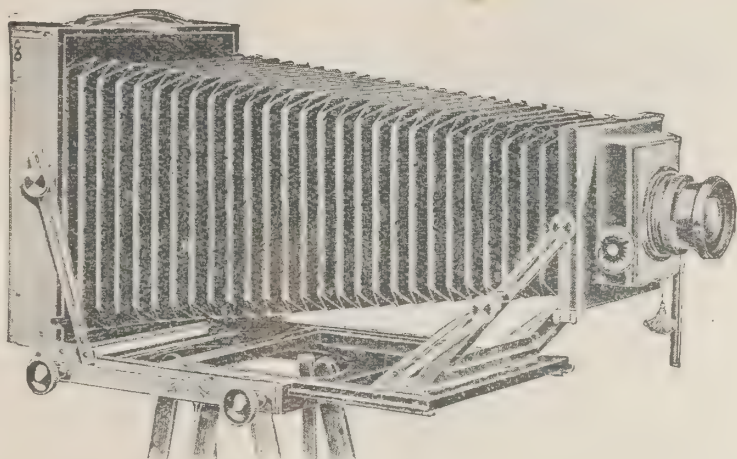
Double Extension Camera, Polished Mahogany, with Lacquered Brass Fittings, Double Racks and Pinions, Wide-Angle Movement, Rising Front, Swing Back, Reversing Frame, Turntable, Roller Blind Shutter (The No. 1 has a Metal Shutter with three speeds), and Two-fold Tripod Stand, with Leather Strap ($\frac{1}{2}$ -Plate Three-fold).

A Double Dark Slide is included with each Camera.

No.	$\frac{1}{4}$ -plate.	$\frac{1}{2}$ -plate.	1/1-plate.
1, with Achromatic Lens	£1 12 6	—	—
2, with Achromatic Lens	2 7 6	£3 5 0	—
2a, with "Ensign" Symmetrical Lens, f/8	2 10 0	3 10 0	£5 5 0
2b, with "Beck" Symmetrical Lens, f/8	—	3 15 0	—
Camera and one Double Slide only	1 7 6	2 10 0	3 15 0
Extra Double Slides	6/-	8/6	14/6
Flexible Canvas Case, No. 8	2/6	3/6	4/9

FIELD CAMERAS

The "Empress."



A well-made Field Camera Outfit at a moderate price. When fully set up the "Empress" Camera gives a total rigid extension of $18\frac{1}{4}$ inches in the half-plate size. This is of value for copying, for telephoto work and for all long-focus photography.

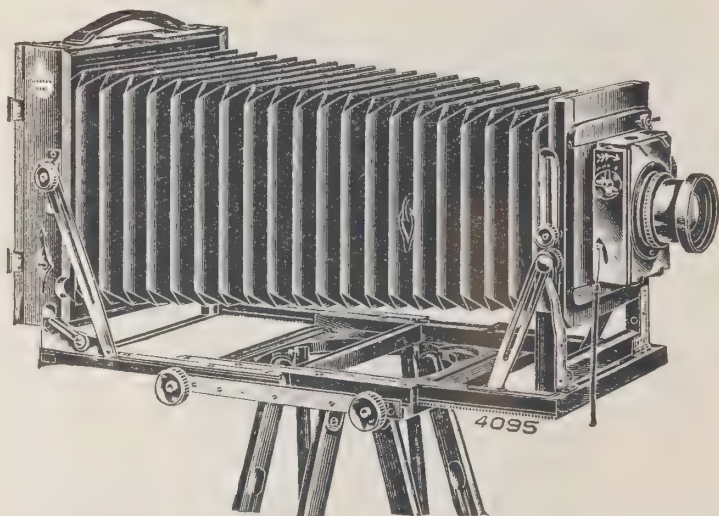
SPECIAL FEATURES.

Mahogany built. Lacquered Brass Fittings. Real Leather Bellows. Double Racks and Pinions. Extra Long Extension with extending and swinging front. Extreme Rising and Falling Front. Double Swing Back. Reversing Frame and Turntable. Double Book-form Slide. Roller Blind Behind-Lens Shutter. Speed Indicator and Pneumatic Release, and Two-fold Ash Tripod Stand (Whole-plate, Three-fold).

No.	$\frac{1}{2}$ -plate.			$1/1$ -plate.		
1a Complete with Ensign Symmetrical Lens, f/8	£3	17	6	£6	2	6
1c Ditto, with Beck Symmetrical Lens, f/8 ..	4	2	6	—		
Camera and Double Slide only	2	17	6	4	12	6
Extra Double Slides each	9	6		16	—	
Best Canvas Case, No. 5 ,	4	3		6	—	
Stiff Canvas Case, No. 4 ,	6	—		9	—	

FIELD CAMERAS

The "Victo."



For architectural and landscape work the "Victo" is eminently suitable. It is easy to set up, as the back framework automatically locks itself at right angles to the baseboard while the lens-front locks in a similar way.

Field workers will find the various "Victo" models most substantially made and beautifully finished.

SPECIAL FEATURES.

Camera of Mahogany, Lacquered Brass Fittings, Triple Extension, Automatic Self-erecting Swing Front; Rising, Falling and Cross Front Movements, Leather Bellows, Flush Turntable; Double Book-form Dark Slide, Roller Blind Shutter, Three-fold Ash Tripod.

The "Tropical Victo" is specially built for Colonial use, in selected Teak, a wood renowned for its great damp and heat-resisting properties. All the corners of the framework are tongued and grooved, and a brass dowel pin is driven through the tongues in order to give an alternative support in the event of the glue perishing under extreme climatic conditions.

The Bellows, which are of varnished leather, are joined to the back frame by a metal plate, so that there is no possibility of them coming away from the woodwork if the Camera gets wet.

FIELD CAMERAS

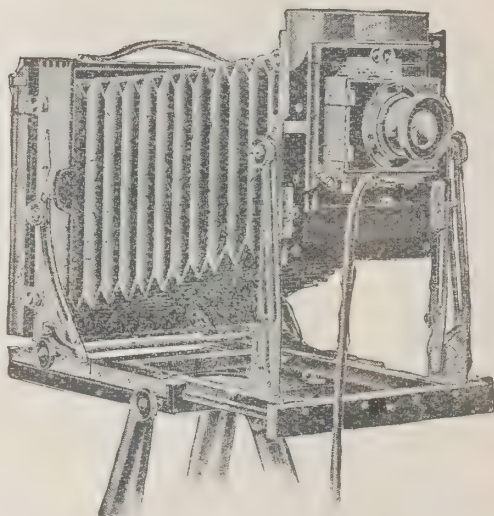
Prices of "Triple Victo" and "Tropical Victo."

Set, consisting of Camera, one Double Dark Slide, Roller Blind Shutter, Tripod Stand and Lens as specified below :—

No.	Lens.	Model.	6½ × 4¾".	8½ × 6½".	12 × 10".
			£ s. d.	£ s. d.	£ s. d.
1a	Ensign Symmetrical, f/8	Triple Victo Tropical Victo	4 15 0 6 0 0	7 5 0 9 2 6	— —
1c	Beck Symmetrical, f/8, or R.R., f/8 ..	Triple Victo Tropical Victo	5 0 0 6 5 0	— —	19 0 0 22 0 0
1f	Dallmeyer Carfac f/6.3 (12 × 10, f/8)	Triple Victo Tropical Victo	9 5 0 10 10 0	15 0 0 16 17 6	28 0 0 31 0 0
1p	Cooke Anastigmat, f/8	Triple Victo Tropical Victo	9 12 6 10 17 6	15 0 0 16 17 6	29 10 0 32 10 0
1b	Cooke Anastigmat, f/6.5	Triple Victo Tropical Victo	10 15 0 12 0 0	16 0 0 17 17 6	— —
1m	Ross Homocentric, f/8	Triple Victo Tropical Victo	10 7 6 11 12 6	15 15 0 17 12 6	28 15 0 31 15 0
1u	Ross Homocentric, f/6.8 (12 × 10 f/7.7) ..	Triple Victo Tropical Victo	10 17 6 12 2 6	17 10 0 19 7 6	31 10 0 34 10 0
1o	Dallmeyer Stigmatic f/6	Triple Victo Tropical Victo	13 10 0 14 15 0	21 10 0 23 7 6	40 0 0 43 0 0
0	Camera and Slide only	Triple Victo Tropical Victo	3 15 0 5 0 0	5 15 0 7 12 6	10 15 0 13 15 0
Extra Mahogany Dark Slides			9/6	16/-	32/6
Extra Teak Dark Slides			15/-	21/-	45/-
Stiff Canvas Case, No. 4			6/-	9/-	17/6
Solid Leather Case, No. 1			25/-	40/-	66/-

FIELD CAMERAS

The "Sanderson."



THE Universal Swing Front, the movement that has made the "Sanderson" famous, provides for the rising and swinging of the Lens Front in any direction, and yet allows the action to be entirely governed by a single pair of locking nuts. All the actions of the "Sanderson" are controlled from the back. The Lens swings on its axis and travels upwards, forwards and backwards, on a pair of struts slotted in their full length. The action is always steady, smooth and regular.

SPECIAL FEATURES.

Mahogany Body, Lacquered Brass Fittings, Universal Swing Front, Extra Long Extension, Cross Front and Rising Lens Board, Extending Base-board, Rack and Pinion.

The "Tropical" Model differs from the Regular Model in that it is of Teak instead of Mahogany, and is particularly strongly built. It is the best Camera to have if varying climatic conditions are to be experienced.

FIELD CAMERAS

‘ Junior Popular,’ ‘ Regular Popular ’ and ‘ Tropical ’ Field Sandersons.

The “ Junior Popular ” Set comprises Camera, Lens, Double Dark Slide, Roller Blind Shutter, Time and Instantaneous, Behind Lens, with Speed Indicator and Pneumatic Release, and Three-fold Ash Tripod Stand, with Straps and Handle.

No. 1, with Ensign Symmetrical Lens, f/8	£5 0 0
No. 1c, with Beck Rapid Symmetrical Lens, f/8	5 5 0
No. 1f, with Dallmeyer Carfac Lens, f/6·3	9 10 0
No. 1p, with Cooke Anastigmat Lens, f/8	9 17 6
No. 1m, with Ross Homocentric Lens, f/8	10 12 6
Camera and 1 Double Slide only each	4 0 0
Extra Double Slides ”	0 9 6
Stiff Canvas Case No. 4 ,	0 6 0

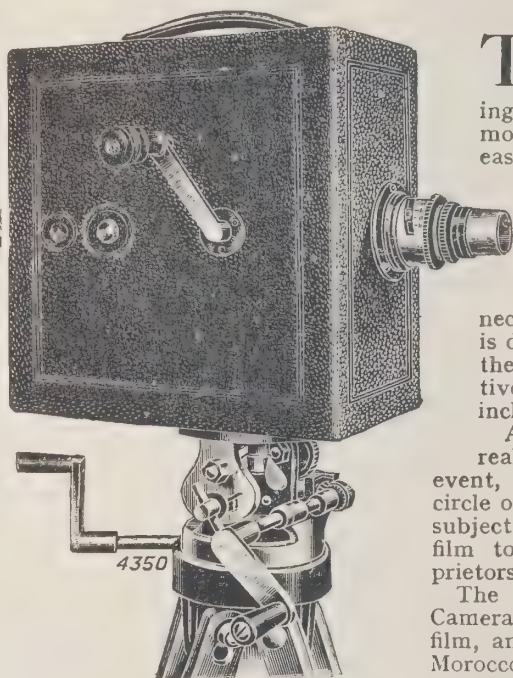
The “ Regular Popular ” Set comprises Camera, Lens, Double Dark Slide, Roller Blind Shutter and Three-fold Tripod Stand.

	Model	6½ × 4½	8½ × 6½
No. 1a, with Ensign Symmetrical Lens, f/3	Regular	£5 0 0	£8 10 0
	Tropical	7 10 0	11 0 0
No. 1c, with Beck Symmetrical Lens, f/8	Regular	6 5 0	—
	Tropical	7 15 0	—
No. 1f, with Dallmeyer Carfac Lens, f/6·3	Regular	10 10 0	16 5 0
	Tropical	12 0 0	18 15 0
No. 1b, with Cooke Anastigmat Lens, f/6·5	Regular	12 0 0	17 5 0
	Tropical	13 10 0	19 15 0
No. 1u, with Ross Homocentric Lens, f/6·8	Regular	12 2 6	18 15 0
	Tropical	13 12 6	21 5 0
Camera and Slide only	Regular	5 0 0	7 0 0
	Tropical	6 10 0	9 10 0
Extra Double Slides	Regular	0 9 6	0 16 0
	Tropical	0 15 0	1 1 0
Stiff Canvas Case, No. 4		6/-	9/-

For Prices of “ Sanderson Popular ” Cameras in larger sizes and with other Lenses, see Special Price List.

CINEMATOGRAPH CAMERAS

The "Ensign" Daylight Loading Cinematograph Camera.



THIS Camera brings within the reach of everyone the possibility of making moving pictures. Every movement is simple and easily understood. The "Ensign" Cinematograph Camera is loaded in daylight, just like an ordinary Roll Film Camera. No dark-room whatever is necessary. The exposed film is developed free of charge by the manufacturers and positives can be supplied at a low inclusive price.

Any amateur can take a real life picture of some local event, and then show it to his circle of friends, or he may (if the subject warrants it) dispose of the film to the picture palace proprietors.

The "Ensign" Cinematograph Camera takes the standard size film, and the Body is covered in Morocco Leather. The Lens is a "Cooke" Anastigmat, $f/3.5$ so that exposures can be made

all the year round. From the insertion of the spool till it is wound off after exposure, ready for sending to the factory for development, there is not the least difficulty. **British Made.**

"Ensign" Daylight Loading Cinematograph Camera, with

Indicator, with $f/3.5$ "Cooke" Anastigmat Lens ..	£13 10 0
Special Tripod, with revolving and tilting head	6 10 0
Solid Birch Tripod Stand, wood top	1 15 0

"Ensign" Cinematograph	Daylight	25 feet, each ..	5/-
Loading Spools, including	cost of	50 feet, ,, ..	9/6
development		75 feet, ,, ..	13/6
		100 feet, ,, ..	17/6

Positives from customers' own negatives, 2d. per foot.

WOODEN TRIPOD STANDS

Tripods.

- No. 12. **Two-Fold.** Well-made and polished, with 3-in. top. Suitable for $\frac{1}{4}$ and $\frac{1}{2}$ -plate Cameras .. 3/6
- No. 18. **Two-Fold.** Sliding Leg, with baize-covered top 3/6

- No. 11. **Two-fold Stand**, of superior quality and finish, highly polished .. 4/9
- No. 21. **The "Bijou."** **Three-Fold**, for Hand Cameras, hard wood, polished, Self-locking catch. Closed 19 in. ; extended, 48 $\frac{1}{2}$ in. 7/6

- No. 55. **The "Ever-Ready."** Well made of hard ebony wood, quick opening and closing. Self-locking. Closed 21 in. ; open 51 $\frac{1}{2}$ in. An excellent tripod for any hand camera .. 8/-

- No. 19. **Three-Fold**, highly polished with leather straps, Closed, 23 in. ; extended, 57 in. .. 7/6

- No. 15. **Four-Fold.** Sliding and folding leg, metal top, very rigid. Suitable for $\frac{1}{2}$ -plate Cameras. Closed, 17 $\frac{1}{2}$ in. ; extended 57 in. 12/6

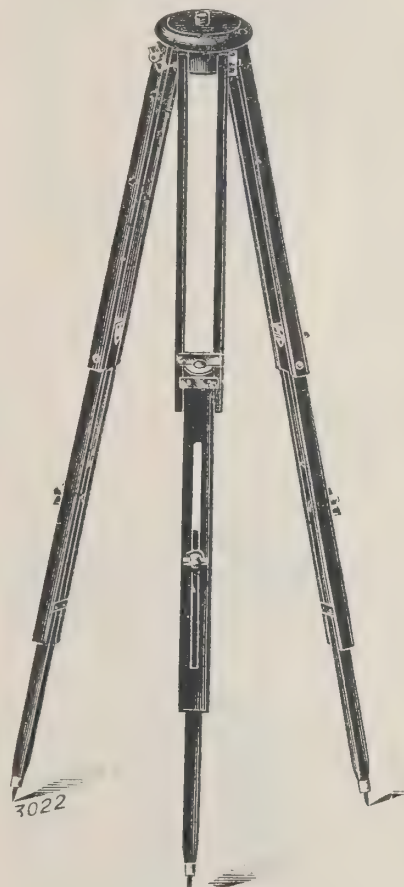
- No. 25. **Three-Fold Rule Joint**, Polished Ash with 6 in. Cloth-Covered Top, and Leather Straps. Closed 23 $\frac{1}{4}$ in. ; extended, 57 $\frac{1}{2}$ in. 10/-

- No. 25A Ditto, with 7 in. Top 13/6

- No. OSB. **Three-Fold Ash**, Self-locking Catch, for $\frac{1}{4}$ and $\frac{1}{2}$ -plate Cameras, 5-in. Top .. 21/-

- No. 1SB. **"Holborn" Patent Self-locking Joint**, best quality. Three-fold Ash for $\frac{1}{4}$ and $\frac{1}{2}$ -plate Cameras, 5-in. Top .. 21/-

- No. 2SB. Ditto, with 6-in. Top for $\frac{1}{4}$ -plate Cameras.. 22/6



This shows No. 55, "The Ever-Ready," with Self-Locking Catches.

METAL TRIPODS



Telescopic Tripods.

A very useful form of Tripod for Hand Cameras, closing up into small space, and easily set up.

The brass models are very strong, but are naturally heavier than the aluminium models. These Tripods are Automatic Closing (except No. 1 jc.)

Round Tubes, black and brass.

No.	Sections.	Open.	Closed.	Price.
1jc	3	39½	15½	7/6
1ajc	3	39½	15½	8/3
3jc	4	48½	15½	11/3
38	7	49	11½	15/9

Triangular Tubes, black and aluminium.

5a	4	47	15	27/9
3a	5	49½	15	37/6

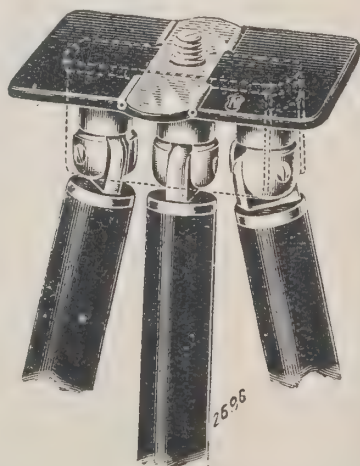
Black Leather Cases, 4/6, 5/6, 6/6, 6/9

The "Ensign."

An exceedingly compact Tripod. Its principal novelty is a Table Top, made in three sections, which lie quite flat when closed and when opened form a wide Support for the Camera to rest upon.

No. 43. Brass. 7 section,
49 in., closed, 11½ in. 26/6

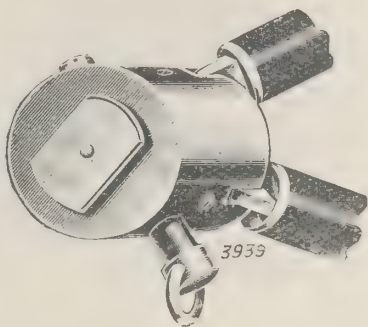
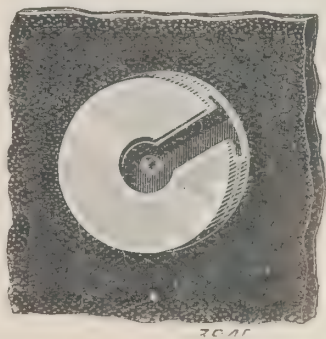
No. 44. Aluminium do. 31/6



METAL TRIPODS

The "Tango."

The new "TANGO TOP" on this Tripod is the most practical fitting ever devised.



The head of this Tripod is made in two parts. The flat-sided projection slips into the slot of the metal plate (which has been left on the Camera), the screw is tightened, and the Camera is firmly connected to the Tripod. Should it be necessary to turn the Camera round, a slight loosening of the screw enables this to be done instantly, while a further loosening permits the separation of the two parts.

Nothing could be simpler. Time is saved whenever the "Tango" Tripod is employed and the bush on the base of the Camera is not worn out by constant use.

No. 70. 3-section black and brass with nickelled top, extending to 44 inches, closing to $17\frac{1}{2}$ ins. 12/9

No. 71. 4 section black and brass with nickelled top, extending to $48\frac{1}{2}$ inches, closing to 15 inches .. 15/-

No. 72. 3-section, black and brass with nickelled top, extending to 49-in., closing to 19 inches .. 15/-

No. 74. 7-section, black and brass, extending to 48 inches, closing to $11\frac{3}{4}$ inches .. 19/6

No. 75. 4-section, aluminium, black outside, extending to 47 inches, closing to 15 inches.. .. 31/6

No. 76. 5-section, aluminium, black outside, extending to $49\frac{1}{2}$ inches, closing to 15 inches.. .. 37/6

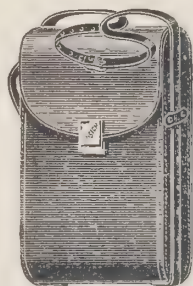
Accessories for Telescopic Tripods.

Nickel Presser for assisting in closing Metal Telescopic Stands.. 9d.
 Nickel Ball and Socket Head 1/9 & 5/3
 Nickel Adjustable extension 5/3
 Revolving Head, forming a useful turntable 3/9

CAMERA CASES

For Hand Cameras.

For Magazine Cameras.



		$3\frac{1}{2} \times 2\frac{1}{2}$	$\frac{1}{4}$ -plate.	Post-Card.
Canvas ..		2/6	3/6	5/6
Leather ..		—	11/6	15/-

For Folding Plate Cameras.

		$\frac{1}{4}$ -plate.	Post-Card.
Canvas ..		3/-	3/6
Leather ..		9/-	11/-

For Roll Film Cameras.

		$\frac{1}{4}$ -plate.	Post-Card.
Canvas ..		3/6	4/6
Leather ..		7/6	8/6

For Field Cameras.

Solid Leather.

With Shoulder Strap,
Handle and Lock and Key.

No. 1.	No. 2.
Best	Medium
Quality.	Quality.
Brown.	Black.
$\frac{1}{4}$ -plate 17/6	15/6
$\frac{1}{2}$ -plate 25/-	22/6
1/1-pl. 40/-	30/-
12 x 10 66/-	—

Waterproof Canvas.

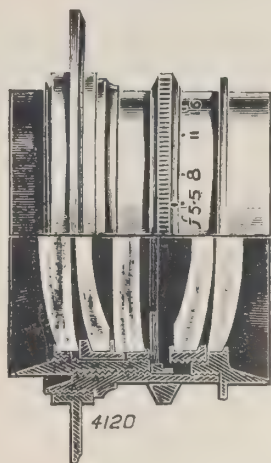
- No. 4. Stiffened Sides,
Felt-Lined, Web Sling.
No. 10. Limp Case, two
Front Straps, Handle,
Web Sling.
No. 8. Limp Case, Good
Quality, Web Sling.

	No. 4.	No. 10.	No. 8.
$\frac{1}{4}$ -plate	5/-	5/-	2/6
$\frac{1}{2}$ -plate	6/-	6/-	3/6
1/1-pl.	9/-	9/6	4/9
12 x 10	17/6	—	—



*In the Camera Section of this Price List Cases
are, in most instances, quoted under the Camera.*

"Ensign" Anastigmat Lenses.



SERIES VII.n., f/7.7. (Non-convertible.)

Most suitable for the folding type of Hand Camera with short extension.

No.	Focus.	Plate covered.	In Iris Mount.	In Ensign Simplex Shutter.	Ensign-Sector Shutter.	In "Acme" Shutter.
				£ s. d.	£ s. d.	£ s. d.
0	4 $\frac{3}{4}$	4 $\frac{1}{4}$ × 3 $\frac{1}{4}$	1 13 0	1 13 0	2 4 0	3 9 0
1	6	5 × 4	1 18 6	1 18 6	2 10 0	3 15 0
3	8 $\frac{1}{2}$	6 $\frac{1}{2}$ × 4 $\frac{3}{4}$	2 2 0	—	—	—
4	10 $\frac{1}{2}$	8 $\frac{1}{2}$ × 6 $\frac{1}{2}$	3 10 0	—	—	—

SERIES VI.n., f/6. (Non-convertible.)

A Lens of great rapidity, particularly suitable for Hand Cameras with short extension.

The prices are slightly higher than the f/7.7 series.

SERIES VI., f/6. Convertible. (3 foci).

An Excellent Lens for double extension Cameras.

No.	Focus.	Plate covered.	In Iris Mounts.	Ensign-Sector Shutter.		"Acme" Shutter.	
				£ s. d.	£ s. d.	£ s. d.	£ s. d.
0	4 $\frac{3}{4}$	4 $\frac{1}{4}$ × 3 $\frac{1}{4}$	2 15 0	3 6 0	5 0 0	5 0 0	5 0 0
1	6	5 × 4	3 2 6	3 11 6	5 7 6	5 7 6	5 7 6
2	7 $\frac{1}{2}$	6 $\frac{1}{2}$ × 4 $\frac{3}{4}$	3 15 0	—	7 10 0	7 10 0	7 10 0

SERIES IV., f/4.5. Convertible. (3 foci).

A Superb Lens for high-speed work, and Reflex Cameras.

No.	Focus.	Plate covered.	In Iris Mounts.	Focussing Mount.		"Acme" Shutter.	
				£ s. d.	£ s. d.	£ s. d.	£ s. d.
0	4 $\frac{3}{4}$	4 $\frac{1}{4}$ × 3 $\frac{1}{4}$	4 8 0	5 15 6	6 13 0	6 13 0	6 13 0
1	6	5 × 4	5 5 0	6 12 0	7 10 0	7 10 0	7 10 0
2	7 $\frac{1}{2}$	6 $\frac{1}{2}$ × 4 $\frac{3}{4}$	7 6 0	8 15 0	11 0 0	11 0 0	11 0 0
3	8 $\frac{1}{4}$	7 × 5	8 5 0	9 12 6	12 5 0	12 5 0	12 5 0



ALDIS LENSES

stand in a unique position as low-priced Anastigmats of proved excellence, rapidity and defining power.

Series I. F/4.5, Angle 60°. For High-Speed Work.

No.	Focus	Plate recommended	Camera extension at infinity mounted in—		PRICE MOUNTED IN:—					
			Ordinary Mount.	Sunk Mount.	Iris Mount			Aluminium Sunk Mount.		
	Ins.	Ins.	Ins.	Ins.	£	s.	d.	£	s.	d.
15	5 $\frac{1}{4}$	4 $\frac{1}{4}$ × 3 $\frac{1}{4}$	5 $\frac{1}{4}$	5 $\frac{3}{4}$	4	5	0	4	16	0
16	5 $\frac{1}{2}$	4 $\frac{1}{2}$ × 3 $\frac{1}{2}$	5 $\frac{1}{2}$	6 $\frac{1}{2}$	4	10	0	5	1	0
17	6 $\frac{1}{4}$	5 $\frac{1}{2}$ × 3 $\frac{1}{2}$	6 $\frac{1}{4}$	7 $\frac{1}{2}$	5	10	0	6	1	0
18	8	6 $\frac{1}{2}$ × 4 $\frac{1}{2}$	7 $\frac{1}{4}$	8 $\frac{1}{2}$	7	10	0	8	1	0

Series II., f/6, Patent, Angle 80°.

Series III. 1/7.1, Patent, Angle 80°.

No.	Focus	Covers	Iris Mount.		No.	Focus	Covers.	Iris Mount.	
	Ins.	Ins.	£	s. d.		Ins.	Ins.	£	s. d.
1	5	3 $\frac{1}{4}$ × 3 $\frac{1}{4}$	1	15 0	5	4.75	3 $\frac{1}{4}$ × 3 $\frac{1}{4}$	1	8 0
2	5.75	4 $\frac{1}{4}$ × 3 $\frac{1}{4}$	1	18 0	6	6	3 $\frac{1}{4}$ × 4 $\frac{1}{4}$	1	13 0
2a	6.4	5 × 4	2	8 0	6a	6.75	5 × 4	1	19 0
3	7.25	6 × 4 $\frac{1}{4}$	3	3 0	7	7.5	6 $\frac{1}{2}$ × 4 $\frac{3}{4}$	2	2 0
3a	8	6 $\frac{1}{2}$ × 4 $\frac{3}{4}$	3	6 0	8	9	8 × 5	2	10 0
4	8.5	6 $\frac{1}{2}$ × 4 $\frac{3}{4}$	4	6 0	9	11	8 $\frac{1}{2}$ × 6 $\frac{1}{2}$	3	6 0

Three-Foci System.

Duo and Trio Lenses consist of special front combinations mounted in a cell which is interchangeable with the ordinary Aldis front combination, forming a Perfectly Corrected Anastigmat, covering large plates with absolutely critical definition at full aperture.

For Series II., to form F/12 with Duo and F/9 with Trio.

No.	Focus Inches.		Camera Extension.		Plate covered.		Price inclusive of Cap.			
	Duo.	Trio.	Duo.	Trio.	Duo.	Trio.	Duo.		Trio.	
							£	s. d.	£	s. d.
1	10	—	10.2	—	8 × 5	—	1	11 0	—	—
2	11.5	8.75	11.4	8	8 $\frac{1}{2}$ × 6 $\frac{1}{2}$	6 $\frac{1}{2}$ × 4 $\frac{3}{4}$	1	14 0	1	5 0
2a	12.8	9.7	12.3	8.75	10 × 8	7 × 5	2	4 0	1	17 0
3	14.5	11	14.4	12	11 × 9	8 $\frac{1}{2}$ × 6 $\frac{1}{2}$	3	0 0	2	7 0
4	17	13	16.9	10	12 × 10	10 × 8	4	2 0	3	6 0



COOKE LENSES.

These superb Anastigmats consist of three single glasses—uncemented, which enable them to transmit more light than do any of the more complex forms, whilst the unique system of adjustments ensures a higher standard of excellence than can be obtained by any other means.

SERIES IIa. $f/3.5$ Aperture.

The remarkable speed of these lenses makes them invaluable for press and portrait photography, enabling fine pictures to be taken at times when other less rapid lenses would fail utterly.

Equiv. Focus.	Size of Plate.	In normal Iris Mount.	In Sunk Mount.	In Sunk Focussing Mount.	In Acme Shutter.
2	Cine	£4 13 6	—	—	—
2½	Cine	4 16 10	—	—	—
3	Cine	5 10 0	—	—	—
3½	—	6 6 6	—	—	—
4	3½ × 3½	6 17 6	£7 8 6	£8 10 6	£9 1 6
5	4½ × 3½	7 8 6	7 19 6	9 1 6	10 14 6
6	5 × 4	8 16 0	9 12 6	10 14 6	12 8 6
7	5½ × 3½	10 9 0	11 11 0	12 13 0	14 1 6
8	6½ × 4½	12 13 0	14 0 6	15 2 6	—
10½	7 × 5	19 16 0	—	—	—
12	8½ × 6½	25 6 0	—	—	—
14½	10 × 8	38 10 0	—	—	—
16	12 × 10	71 10 0	—	—	—

SERIES II. $f/4.5$ Aperture.

Designed for the finest portraiture and subjects demanding extreme speed.

4	3½ × 3½	£4 10 2	£4 19 0	£6 1 0	£6 14 2
5	4½ × 3½	5 6 8	5 15 6	6 17 6	7 10 8
5½	4½ × 3½	5 15 6	6 6 6	7 8 6	8 15 6
6	5 × 4	6 0 5	6 14 9	7 16 9	9 6 5
7	6½ × 4½	7 5 9	8 0 7	9 2 7	10 11 9
8	7 × 5	8 7 9	9 7 0	10 9 0	12 0 3
10½	8½ × 6½	15 5 3	—	—	—
13	10 × 8	23 6 5	—	—	—
14½	10 × 8	28 17 6	—	—	—
16	12 × 10	46 9 6	—	—	—
18	15 × 12	61 18 6	—	—	—

SERIES III. $f/6.5$ Aperture.

These are "Universal" Anastigmats of the very highest quality, designed for general photography landscapes and street scenes.

4½	3½ × 3½	£4 1 5	—	—	£5 19 11
5	4½ × 3½	4 10 2	£4 16 3	£5 18 3	6 8 8
5½	4½ × 3½	4 15 8	5 1 9	6 3 9	6 14 2
6½	5 × 4	5 1 2	5 7 3	6 9 3	7 5 2
7½	6½ × 4½	6 3 2	6 12 0	7 14 0	9 3 2
8½	8 × 5	6 15 4	7 6 10	8 8 10	10 1 4
9½	8½ × 6½	9 11 5	10 5 8	11 7 8	12 17 5

DALLMEYER

BRITISH-MADE

LENSES



The New F/4.5 Lens, Series XV. Serrac.

Pictures as Sharp as a Needle.

This new series of Lenses, which work at the extremely large aperture of F/4.5, are specially designed for High Speed Instantaneous work, and are particularly suitable for fitting to Reflex and Focal Plane Cameras, where speed and critical definition are essential. They are fully corrected for spherical, chromatic and astigmatic aberrations, and of very simple construction, only four glasses being used, two in front of the diaphragm and two behind.

Dallmeyer Stigmatics, Series II., F/6 Four Lenses in One.

A Universal lens. Absolute freedom from Astigmatism and a perfectly Flat Field, suitable for every class of Photography, from Portraiture to Wide-angle Work. Each combination may be used separately, the back having a focal length of about one and a half times, and the front twice that of the complete lens.

Dallmeyer Carfac's, Series IV., F/6.3. Three Lenses in One.

A low-price Rapid Anastigmat lens for Hand Cameras. For professional photography the large sizes are very suitable.

Adon Telephoto Lenses.

These give large pictures on small Cameras. They are complete in themselves, give 2, 3, 4, 10 and higher magnification, and are suitable for cameras from $3\frac{1}{2} \times 2\frac{3}{4}$ up to 15×12 .

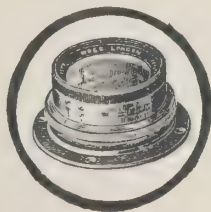
New Large Adon Lenses. F/4.5, F/6, F/10.

These lenses are fixed focus, telephoto lenses, designed particularly for hand-camera snapshots on short extension cameras.

Ross Lenses

If you want your negatives to be perfectly sharp right up to the edges of the plate; if you want to enlarge without loss of quality; if you want to be prepared for all kinds of subjects and all kinds of weather; if you want to do justice to your materials and your photographic skill—Use a Ross Lens. Ross Lenses represent the latest advance in Photographic Optics. The name “Ross” on a lens is a guarantee of quality and reliability.

*Send for complete
list of Ross Lenses.*



Ross Ltd.
Clapham Common, London, S.W.

ISOCHROMATIC SCREENS

“Ensign” Isochromatic Screens.



Adapted for use with
Lenses fitted to between-Lens
Shutters.

A neat form of optically
worked Isochromatic Screen,
in Oxidized Mount to fit on
front of Lens. A spring-
adapting arrangement enables
it to be fitted to Lenses of
varying diameters.

Complete in Velvet-Lined
Case.

Quality “A” for Landscape Work (exposure 3 times).

Quality “B” for Copying, etc. (exposure 6 times).

No. 1.	To fit Lens Hoods from	1 in. to 1½ in. diameter	..	3/-
No. 2.	”	1½ in. to 1¾ in. ”	..	3/-
No. 3.	”	1¾ in. to 2 in. ”	..	4/-
No. 4.	”	2 in. to 2½ in. ”	..	5/-
No. 5.	”	2½ in. to 3 in. ”	..	5/9
No. 6.	”	3 in. to 3½ in. ”	..	6/6

Combination Set.

Containing one each Isochromatic Screens, Nos. 1A and 1B, in neat
pocket case 6/- per set

Ensign “C” Screens.

*Stained Gelatine between
Optically Worked Glasses.*

Specially prepared to give the truest rendering of all Colour Values.

Quality “C” (4 times). For Landscape Work, etc.

Do. (8 times). For Copying, etc.

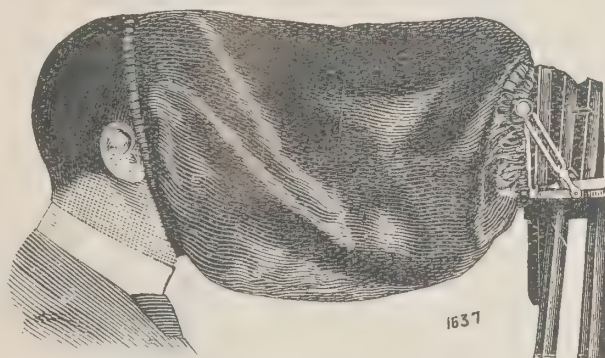
No. 1c.	To fit Lens Hoods from	1 in. to 1½ in. diameter	..	3/9
No. 2c.	”	1½ in. to 1¾ in. ”	..	4/6
No. 3c.	”	1¾ in. to 2 in. ”	..	6/6

FOCUSSING CLOTHS

Focussing Cloths.

				Size.	Each.
No. 0.	Black Twill, Unlined ..	$\frac{1}{4}$ -plate ..	34 x 30	..	1/6
No. 1.	" " Ruby-lined	$\frac{1}{4}$ -plate ..	34 x 30	..	2/6
No. 2.	" " "	$\frac{1}{2}$ -plate ..	36 x 30	..	2/9
No. 3.	" " "	$\frac{1}{2}$ -plate ..	40 x 30	..	3/3
No. 4.	" " "	$\frac{1}{4}$ -plate ..	48 x 42	..	4/9
No. 5A.	Black Velvet, Lined Red	$\frac{1}{4}$ or $\frac{1}{2}$ -plate	36 x 26	..	4/6

The "Ensign" Focussing Bag.



A really sensible up-to-date Focussing Cloth. It consists of two thicknesses of material, black outside and red inside, joined together to make a conical shape hood, and an Elastic Band at each end. One end fits over the Camera Back and the other over the head (as shown in above illustration). All white light is excluded and both hands are left free for focussing.

For $\frac{1}{4}$ -plate Cameras	..	..	..	..	1/9
" $\frac{1}{2}$ -plate "	..	..	..	..	2/-
" $\frac{1}{4}$ -plate "	..	..	..	..	2/9

Dark Slide Bags.

Stout red Baize Bags for protecting Dark Slides.

$\frac{1}{4}$ -plate	..	..	..	..	each 8d.
$\frac{1}{2}$ -plate	..	..	..	..	" 10d.
$\frac{1}{4}$ -plate	..	..	..	..	" 1/-

CARRIERS AND CHANGING BAGS

Carriers for Dark Slides.



Single Carriers.

Outside
Size.

$4\frac{1}{2} \times 3\frac{1}{4}$..	..	..	..	..	1/-
5×4 ..	..	..	..	..	1/-
$6\frac{1}{2} \times 4\frac{3}{4}$..	..	..	..	..	1/3
$8\frac{1}{2} \times 6\frac{1}{2}$..	..	..	..	..	1/9

For Users of Post-Card Cameras.

Special Carrier to enable $\frac{1}{4}$ -plates to be used in Post-card size. Metal Slides..1/3

Changing Bags.

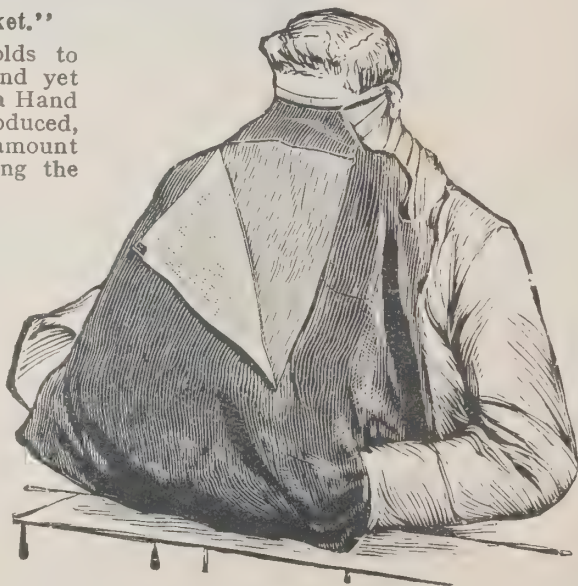
The "Holborn Pocket."

The small size folds to $7\frac{1}{2} \times 5 \times 1\frac{1}{2}$ inches, and yet opens out to allow a Hand Camera to be introduced, with a comfortable amount of room for changing the plates.

The Bag is perfectly light-tight and is provided with Eye-piece.

Each.

For Half-plate or Hand Camera ..	9/6
For Whole- plate ..	13/6
For 12×10 plate ..	21/6



USEFUL SUNDRIES

Lens Bags.

Chamois Leather.



$\frac{1}{4}$ -plate ..	..	each	9d.
$\frac{1}{2}$ -plate ..	..	..	10d.
1/1-plate ..	..	..	1/6

Lens Caps.

Best Quality.

Morocco Covered.

Velvet Lined.

in.	..	5d.
$1\frac{1}{4}$ in.	..	7d.
$1\frac{3}{8}$ in.	..	7d.
$1\frac{1}{2}$ in.	..	9d.
$1\frac{3}{4}$ in.	..	10d.
2 in.	..	1/-
$2\frac{1}{2}$ inches	..	1/3



Balls and Tubes.

Small Balls and Tubes for Between-Lens Shutters,
with 9 in. tubing each 1/-

Large ditto, with 18 in. tubing " 1/3

Ball, Tube and Teat for Roller Blind Shutters 1/6 and 1/9



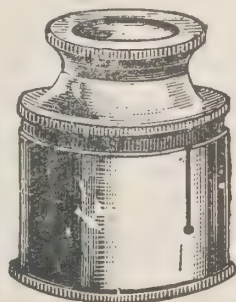
The "Antinous Release."

Readily fixed to any Shutter in
place of Pneumatic Release.

Will not perish .. each 2/9

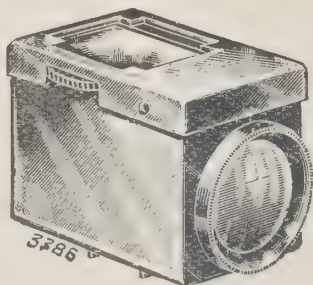
Focussing Glasses.

No. 1. Brass Screw Focuser, Achro-	..	..	each	2/3
matic ..	..	..	..	9d.
No. 4. Small Nickel ..	..	..	..	1/6
No. 5. Large Brass ..	..	..	..	3/9
No. 6. Improved Model, with Sliding	..	..	each	7/6
Mount (as illustrated)	..	..	..	
No. 7. Archimedean Screw, Brass	..	..	each	
Mount ..	..	..	..	

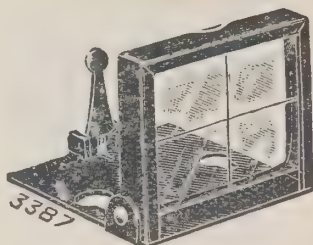


VIEW FINDERS AND LEVELS

View Finders.

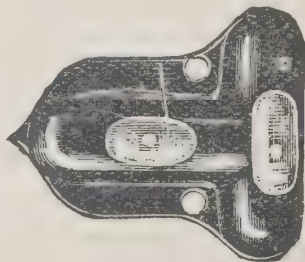


Bright Brilliant Finder,
showing image the correct way
up. Fitted with Revolving Top,
for upright or oblong pictures.
Lacquered brass each 4/-



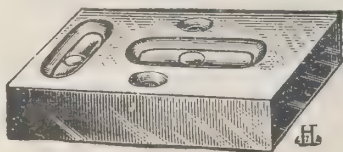
Direct Vision Square Finder,
with Sighter and cross lines on
Lens. Folds for the Pocket.
No. 13A each 2/6

Levels.



No. 11.

No. 1.	Circular Brass, T.T & H. Model	.. ..	each 1/2
No. 1F.	"	Flush Pattern	1/2
No. 11.	Nickel-plated T Level	.. ..	1/-



No. 8. A Brass Spirit Level, with
double tube and screw holes for
fixing to Camera. Best make
and finish. 3/- each.

EXPOSURE METERS



The "Bee Meter."

A substantial watch-shaped instrument. Nickel-plated Case with snap lid and glass dial. Wears indefinitely. Size, $1\frac{1}{4}$ inches. No Calculating. One Movement sets it.

Absolutely simple in construction and use. Available for all outdoor and indoor use, including portraits, interiors, and difficult subjects.

No. 1. "Bee" Meter	..	..	..	..	..	each	3/6
Refills	..	..	..	..	..	"	6d.

"Wynne's Infallible."

Standard Meter in Nickel Case	..	..	..	..	..	6/6
Refills	..	..	..	..	..	6d.
Hunter Meter in Nickel Case	..	..	..	..	..	7/-

The "Ilford."

Aluminium Meter complete in Leather Case	..	..	each	5/-
Cardboard Meter	..	..	"	1/-

"Imperial" Exposure Meter.



An instrument by which the light is measured and the exposure fixed for every aperture of the lens and every speed of plate. It is simple, cheap, durable and accurate.

No. 1. For bright light. No. 2. For dull light and interiors.
Complete in Leather Case.

Price of either Meter, bound in cloth (including sensitized paper)	1/-
Duplex Meter—i.e., the two Meters bound together in leather	2/6
Extra sensitized paper (sufficient for 150 exposures). per dozen	3d.

FLASH LAMPS



The “Spred-Lite.”

A reliable and infallible Flash Lamp. Can be carried in the pocket, and yet will illuminate a large area.

The Lamp can be set up for use in a moment.

Complete with Caps,

3/9

“Ensign” Flash Powder.

Maximum Light. Rapid Flash. Minimum Smoke. No dust. In glass tubes with instructions.

1/- per set.

The “Pistol Flashmeter.



A handy little contrivance for burning Magnesium Ribbon. Graduated in inches and centimetres, it is easy by measuring off definite quantities of ribbon, to repeat exactly any exposure. The ribbon is propelled forward by evolving the little wooden wheel with the finger and thumb. As only just the amount of ribbon required for the exposure is used, all wastage is avoided. Time exposures of any duration may be made by propelling the ribbon as quickly as it is burnt.

For Gaslight Printing, the Photography of Dark Interiors, Portraiture at Night, Copying, etc., this little implement will be found invaluable.

Loaded complete with 9 yards of Magnesium Ribbon, 1/6 each.

DAYLIGHT ENLARGERS

"Mascot Junior."

For Enlarging from Glass Plates or Films,
 $4\frac{1}{2} \times 6$ cm. ($2\frac{5}{16} \times 1\frac{3}{4}$ inches).

The "Mascot Junior" is a Fixed Focus Enlarger, constructed throughout of wood, and covered with a hard leather-grained material. Post-card Pictures, beautifully clear and sharp, can be made from negatives taken by such Cameras as

Baby Sibyl. Adams Vesta.

No. 0. To Enlarge from Plates or Films,
 $2\frac{5}{16} \times 1\frac{3}{4}$ in. ($4\frac{1}{2} \times 6$ cm.) to $5\frac{1}{4} \times 3\frac{1}{4}$ in.

9/- each.



"Ensignette Junior."

A Fixed Focus Enlarger, for producing Post-card Pictures from the $3\frac{1}{4} \times 2\frac{1}{4}$ in. negatives taken with the "Ensignette Junior" Camera or from any other films of this size. Well made of wood, and covered in hard leatherette. Plunger Shutter, good Lens.

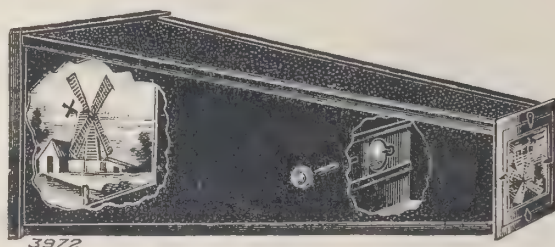
No. 2J. To Enlarge from $3\frac{1}{4} \times 2\frac{1}{4}$ in. to Post-card size ($5\frac{1}{4} \times 3\frac{1}{4}$ in.)

9/- each.



DAYLIGHT ENLARGERS

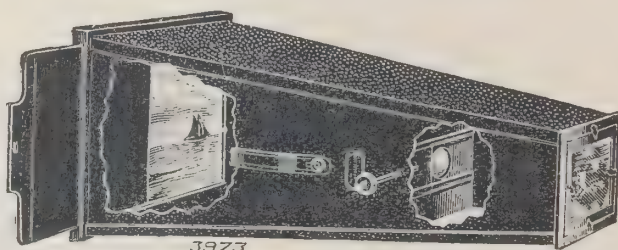
The "Ensign-Mascot."



The "Mascot" Enlarger has a wooden framework and is fitted with a specially selected lens of excellent covering power and a simple plunge shutter. The Bromide Paper is held in position beneath a glass panel.

- No. 2. To Enlarge from $\frac{1}{4}$ to $1/1$, or $3\frac{1}{2} \times 2\frac{1}{2}$ to $\frac{1}{2}$ -plate 10/6
 No. 4. To Enlarge from $\frac{1}{4}$ to 12×10 , or $3\frac{1}{2} \times 2\frac{1}{2}$ to $1/1$ -plate .. 15/-

The "Ensign-Briton."



The "Briton" Daylight Enlarger is constructed throughout of Wood. It is covered in a hard leather-grained material, and is fitted with a detachable wooden dark slide, with draw-out shutter for the Bromide Paper. Each size has a carrier for a $3\frac{1}{2} \times 2\frac{1}{2}$ plate.

- No. 2. To Enlarge from $\frac{1}{4}$ to $1/1$, or $3\frac{1}{2} \times 2\frac{1}{2}$ to $\frac{1}{2}$ -plate .. 12/6
 No. 4. To Enlarge from $\frac{1}{4}$ to 12×10 , or $3\frac{1}{2} \times 2\frac{1}{2}$ to whole-plate 21/-
 No. 5a. To Enlarge from Post-card to 12×8 , including Glasses for Films 25/-

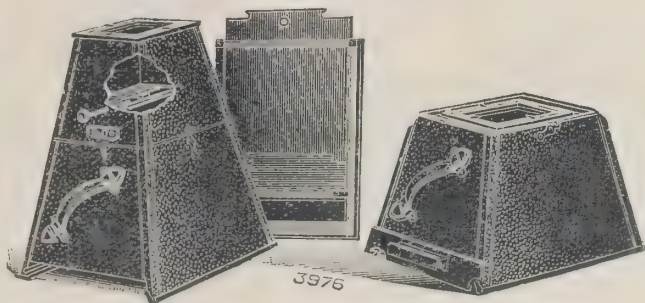
Extra Dark Slides.

$8\frac{1}{2} \times 6\frac{1}{2}$, 6/- each; 12×10 , 8/6 each; 12×8 , 8/6 each.

Set of Special Thin Glasses and Masks for Enlarging from Films, with either of these Enlargers, 3d.

DAYLIGHT ENLARGERS

The "Ensign-Klito."



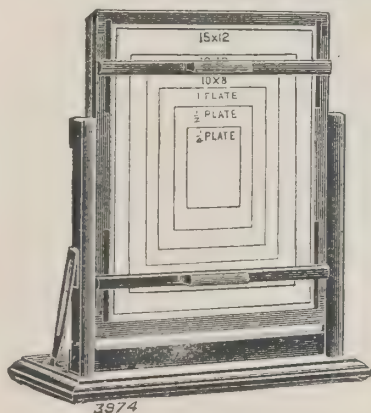
Made entirely of wood, and can be taken to pieces and packed, as illustrated.

It is covered in hard leather-grain material, with leather handle. There is a dark slide for the Bromide Paper, which can be entirely withdrawn.

The Lens supplied is a Doublet of excellent definition (the Nos. 5a and 6 are fitted with single Achromatic Lenses of special quality).

No. 2.	$\frac{1}{4}$ -plate to whole-plate, and $3\frac{1}{2} \times 2\frac{1}{2}$ to $\frac{1}{4}$ -plate ..	£0 18 6
No. 3.	5×4 to 10×8 , and $\frac{1}{4}$ -plate to whole-plate ..	1 4 0
No. 4.	$\frac{1}{4}$ -plate to 12×10 , and $3\frac{1}{2} \times 2\frac{1}{2}$ to whole-plate ..	1 11 6
No. 5a.	Post-card size to 12×8 , including Glasses for Films ..	1 13 6
No. 6.	$\frac{1}{4}$ -plate to 15×12 , and $\frac{1}{4}$ -plate to 10×8	2 6 6

Set of Special Thin Glasses and Masks for Enlarging from Films, 3d.



The "Holborn" Enlarging Easel.

The Easel can be adjusted to any height, and instantly fixed in the required position.

The Spring Pressure Bars can be adjusted to hold any paper up to 15×12 in. on the marked paper surface.

Model A.—To take paper up to 15×12 in. .. 9/6

Model B.—A cheaper form 4/6

Ruled Focussing Screen.

For Enlarging.

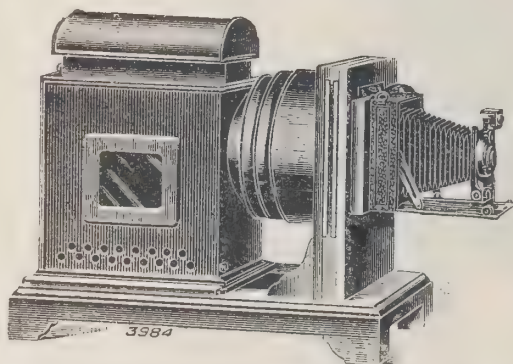
$\frac{1}{4}$ -plate, 6d.

$5\frac{1}{2} \times 3\frac{1}{2}$, 8d.

$\frac{1}{2}$ -plate, 9d. each.

ENLARGING APPARATUS

The "Combination."

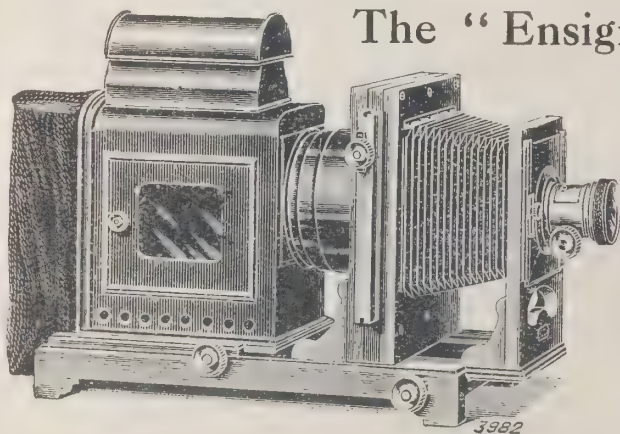


For use with almost all types of Cameras, including :—" Folding Kltto," " Ensign," "Victo," etc., enabling the Camera and Lens which produced the original Negative to be used for making the Enlargement.

Built of Polished Oak, with well-ventilated Russian Iron Body and Rising and Falling Carrier.

No. 1, with 5½ in. Condenser for ¼-plate Cameras	..	£2	12	0
No. 3, with 8¼ in. Condenser for ¼-plate Cameras	..	5	0	0

The "Ensign-King."



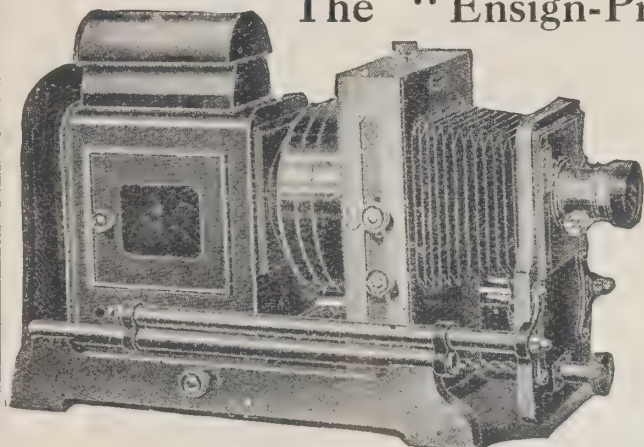
Built of Oak, with Rack and Pinion Focusing, Rising Lens Front, Rack Rising and Falling Carrier, and well-Ventilated Russian Iron Body, with Rack-work adjustment.

	Without Lens.	With Portrait Lens.	With 'Aldis' Anastigmat Lens.
No. 1. ¼-pl., with 5½ in. Condenser	£3 15 0	£5 0 0	£5 11 6
No. 2. 5×4, with 7 in. Condenser ..	5 7 6	6 12 6	7 15 0
No. 2 P.C. Post-card size, with 7 in. Condenser	5 7 6	6 12 6	7 15 0
No. 3. ½-pl., with 8½ in. Condenser	6 12 6	8 2 6	9 15 0

The "Ensign-Popular" ¼-pl., with 5½ in. Condenser and Lens, £3 12 6

ARTIFICIAL LIGHT ENLARGERS

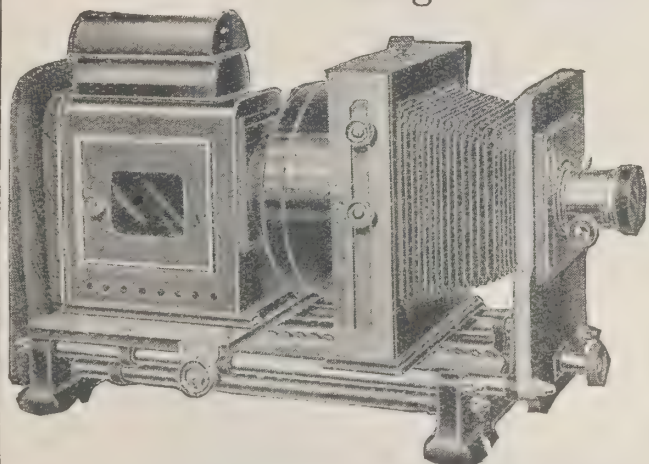
The "Ensign-Princess."



Substantially built of Oak with Rack Focussing, Rack Swing to Carrier, Rising Front, Rack Rising and Falling Carrier, large Body with Rack adjustment, and Curtain.

No.	Without Lens.	Portrait Lens.	With 'Aldis' Anastigmat.
1. $\frac{1}{4}$ -pl., with $5\frac{1}{2}$ in. Condenser ..	£6 2 6	£7 7 6	£7 19 0
2. 5×4 , with 7 in. Condenser ..	7 17 6	9 2 6	10 5 0
2 P.C. P.C. size with 7 in. Condenser ..	7 17 6	9 2 6	10 5 0
3. $\frac{1}{2}$ pl., with $8\frac{1}{2}$ in. Condenser ..	9 5 0	10 15 0	12 7 6

The "Ensign-Premier."

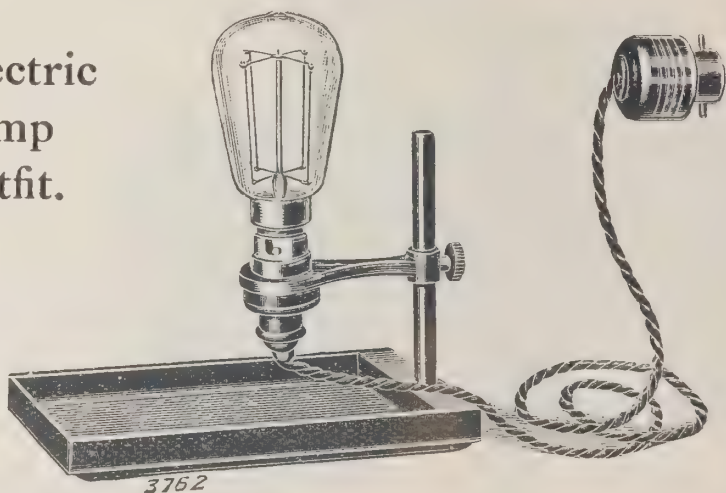


Constructed for turning out work of the highest technical excellence. Built of Best Polished Oak, with quick-pitch central focussing Screw and gimbal joint extension Rod, specially designed Negative Carrier with Rising, Falling and Lateral Movements.

No.	Without Lens.	Portrait Lens.	With 'Aldis' Anastigmat.
1. $\frac{1}{4}$ -pl., with $5\frac{1}{2}$ in. Condenser ..	£7 17 6	£9 2 6	£9 14 0
3. $\frac{1}{2}$ pl., with $8\frac{1}{2}$ in. Condenser ..	11 15 0	13 5 0	14 17 6

ILLUMINANTS

Electric Lamp Outfit.



Enlarging by means of Electric Metallic Filament Lamp is exceedingly simple. It can be instantly connected with any house electric supply by inserting the connecting plug in any Electric Lamp Holder. The Outfit consists of a Tray with iron support, 12 feet of flexible cord and Plug Adapter.

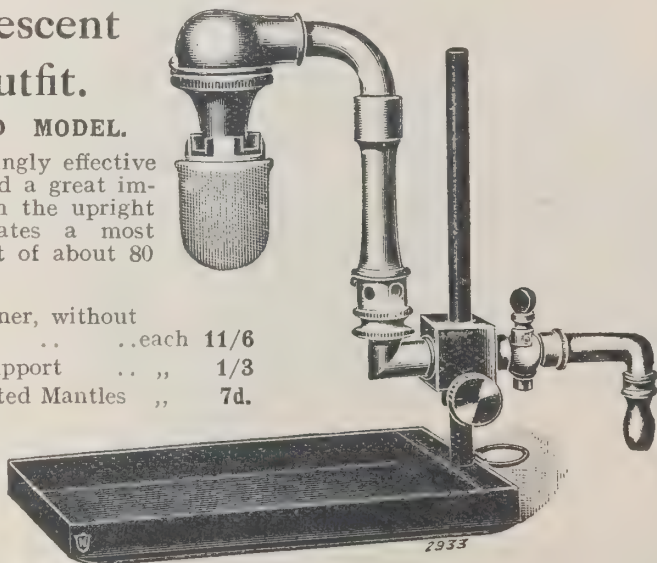
Price complete, without Lamp, 8/9.

Incandescent Gas Outfit.

INVERTED MODEL.

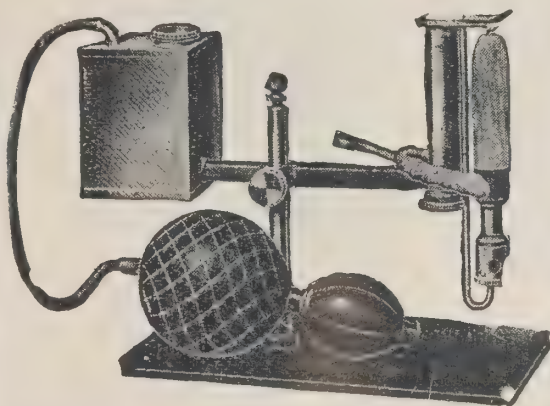
An exceedingly effective luminant, and a great improvement on the upright model. Creates a most brilliant light of about 80 candle-power.

Inverted Burner, without	
Tray	each 11/6
Tray, with support	1/3
Special Inverted Mantles ..	7d.



ENLARGING LAMPS

The "Ensign" Spirit Vapour Lamp.



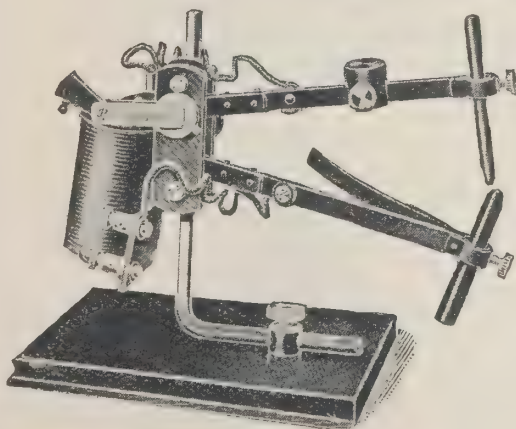
For burning vaporized Methylated Spirit, at a High Pressure, with an Incandescent Mantle.

Each Lamp complete with Reservoir Pressure Pump, Burner, Mantle, Lighting Fork and Lantern Tray.

Model " A " Lamp with Brass Reservoir	..	..	each	15/6
Model " B " Lamp with Nickel Reservoir	..	..	"	21/-
Ensign-Sol Mantles	..	..	"	7d.

The Mascot Arc Lamp.

AUTOMATIC FEED.



A simple and effective type of open Arc Lamp that can be used for either projection or enlarging, and gives a very fine light.

The current consumption is very small and the Feed being Automatic only very slight attention need be given to the carbons.

No special wiring is needed, and connection can be made with any electric light bracket by means of the plug and flexible wire supplied.

Either alternating or direct High Voltage current can be used.				
Low voltage	..	£2 15 0	High voltage	.. £2 17 6
When ordering please mention voltage required.				

DARK-ROOM LAMPS



“Midget.”

No. 21a. For night lights, well made of japanned metal. Ruby glass front.

6d. each.

No. 21. Larger size, with Oil burner and Ruby glass front.

5½ x 3½ in... 9d.



“Hock Bottle.”

A reliable lamp for use with candles. The chimneys are made from real Hock Bottles, giving a bright and safe light.

No. 15. Orange 1/3



“Neptune.”

Metal frame with sides of Ruby Fabric and Russian iron top and base. Perfectly screened and ventilated, and can be folded flat when not in use.

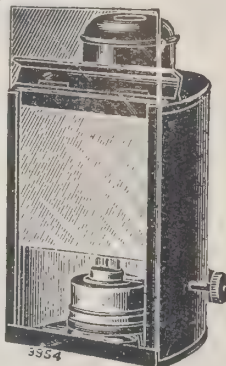
No. 16a,

Small 10d.

No. 16,

Medium 1/-

No. 18, Large 1/9



“Rival.”

Strongly made of black japanned metal with Ruby Glass front 5 x 3½ in. Oil burner with outside winder.

Well ventilated and fitted with light trap.

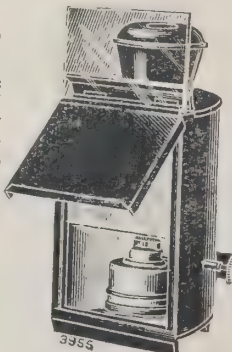
No. 6 .. 1/4



“Rover.”

Well made of black japanned metal. Fitted with Ruby Glass Front. Oil burner with outside winder and light trap. Size of glass, 5 x 3½ in.

No. 8 .. 1/4

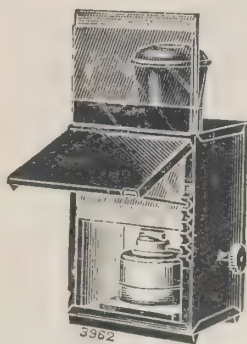


“Merton.”

Black Japaned body with Ruby Glass front measuring 5 x 3½ in. Fitted with an adjustable eyeshade. Oil burner, outside winder and light traps.

No. 7 .. 1/6

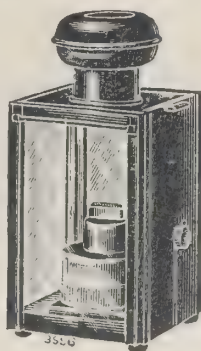
DARK-ROOM LAMPS



‘Ensign-Mascot.’

With Eye Shade, Oil Burner, Outside Winder, two Glasses $5\frac{1}{2} \times 3\frac{1}{2}$ in., Ruby and Orange.

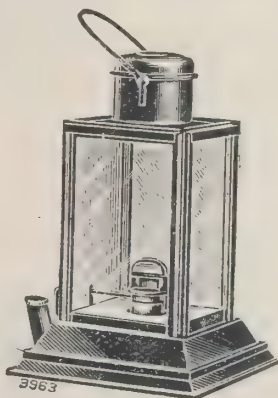
No. 51 .. 1/9



‘Tyro.’

With Oil Burner. Glass on three sides, $5\frac{1}{2} \times 3$ in. Outside Winder.

No. 58 .. 1/9



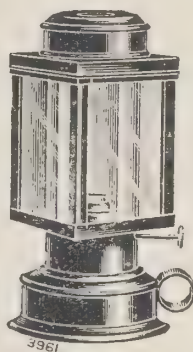
‘Junior Ensign.’

Large Oil Burner, with outside winder. Three Ruby glasses 5×3 in.

No. 24a. .. 2/9

“ENSIGN.”

Larger size with Glasses. $6\frac{1}{2} \times 3\frac{1}{2}$ in. No. 24 .. 4/-

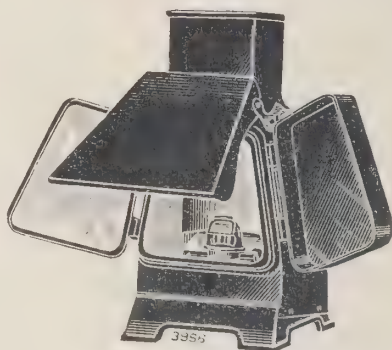


‘Junior Universal.’

Well-made revolving Lamp with four glasses $4\frac{1}{2} \times 3$ in., Ruby, Yellow or White Light obtained at will. Oil Reservoir and Outside Winder.

No. 98 .. 6/9 each.

DARK-ROOM LAMPS



“Presto.”

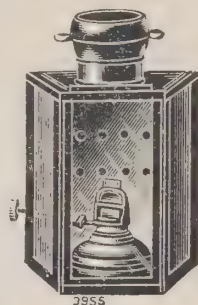
Ruby and Orange Glasses, which can be used together or separately, or can both be opened out to admit white light. **Outside Winder, Paraffin Lamp and Large Shade.** Nicely japanned and enamelled white inside.

No. 97a. Small size ..	..	5/6
No. 97. Large size ..	..	7/-

“Reliance.”

Fitted with two Ruby and one Orange ground glasses, and Paraffin Burner with outside winder.

No. 74b. Glasses $5\frac{1}{2} \times 2\frac{1}{2}$	..	4/9
No. 74. Glasses $6\frac{1}{2} \times 3$	..	5/9
No. 74a. Glasses $7\frac{1}{2} \times 3\frac{1}{2}$	..	7/9



No. 55.

Polished Copper Top and Enamelled Base, with Ruby and Orange Fabric Frame. Complete with 9 feet of Wire and Plug (no Incandescent Globe).

No. 55	..	11/6
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No. 66.

Simple yet thoroughly effective Ruby Dark-Room Attachment for Incandescent Lamp. The Frame is Ruby and Orange Fabric, with Ruby Glass Bottom in Metal Frame.

No. 66	..	3/6
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Plug and Wire extra, 5/6.



DARK-ROOM LAMPS

“Ensign” Safe-light, No. 1.



Thoroughly well made and perfectly ventilated. The light rays are reflected at an angle of 45 degrees, so that an evenly distributed glow of light comes from the whole surface of the light filter. The reflector behind the light concentrates the rays in the proper direction.

“Ensign” Safe-light Lamp
No. 1, with Incandescent Gas Burner, with one Spectroscopically tested light filter .. 15/6

With Electric Lamp Holder, plug fitting and flexible wire .. 15/6

With Paraffin Oil Lamp, complete with outside winder .. 15/6

Extra Light Filters: light orange, deep orange, deep red and special green, size 10 x 8 5/-

“Ensign” Safe-light, No. 2.



Back and sides are enamelled white and reflected light only passes through the ruby window. The lamp is made of solid metal, well finished off in black enamel. Ventilation is provided for by air-holes in the bottom of the lamp chamber.

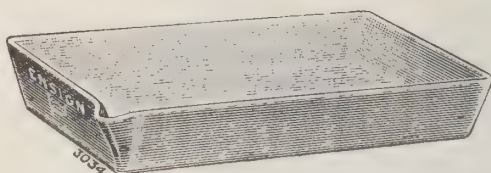
“Ensign” Safe-light Lamp
No. 2, complete with one spectroscopically tested Safe-Light Filter 5/9

With Oil Lamp 5/9

For Electric Light, without Flexible Wire or Incandescent Globe 5/9

Extra Light Filters light orange, deep orange, deep red and special green, size 7 x 5 8/-

D I S H E S



“Ensign” Porcelain.

Made in the Staffordshire Potteries, of the finest porcelain which has ever been used for manufacture of

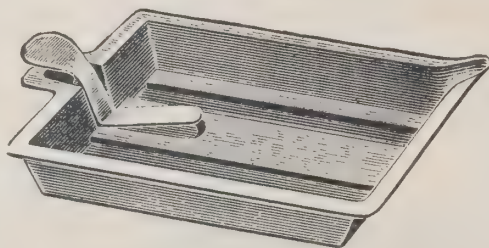
photographic dishes. The finish is all that can possibly be desired. In every respect they can be thoroughly recommended as the best porcelain dishes on the market, perfectly flat and will withstand any photographic chemicals.

Inside Measurement.					Shallow Each.		Semi-deep Each.		Deep Each.
4½ × 3½	..	..	..	..	10d.	..	10½d.	..	11d.
5 × 4	..	..	..	..	11d.	..	11½d.	..	1/-
5½ × 3½	..	..	..	..	11d.	..	11½d.	..	1/-
7 × 5	..	..	..	..	1/3	..	1/4	..	1/5
9 × 7	..	..	..	..	1/10	..	2/-	..	2/3
10 × 8	..	..	..	..	2/3	..	2/5	..	2/8
12 × 10	..	..	..	..	3/4	..	3/6	..	4/-
15 × 12	..	..	..	..	7/4	..	8/4	..	9/3

Xylonite.

Made in three varieties.

Special : Substantially made of stout Xylonite with ribbed bottom and spout, supplied in three different colours, white, chocolate and green.



Opaque : Made of extra stout material in three colours, white, red and chocolate.

Plate-lifting (as illustrated): Strongly made with spout and plate lifter in three colours, white, red and chocolate.

For plates.					Special.		Opaque.		Plate Lifting.
3½ × 2½	..	..	..	..	5d.	..	—	..	—
4½ × 3½	..	..	..	..	6d.	..	8d.	..	11d.
5 × 4	..	..	..	..	8d.	..	9d.	..	1/-
5½ × 3½	..	..	..	..	8d.	..	—	..	—
6½ × 4½	..	..	..	..	9d.	..	11d.	..	1/3
8½ × 6½	..	..	..	..	1/3	..	1/6	..	2/-

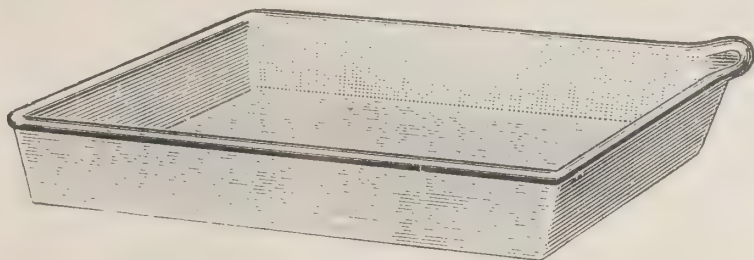
DISHES

“Popular” Japanned Metal.

Dishes of fine quality and finish, and are far superior to anything of the kind that have been usually offered at the price.

They are of stamped steel, beautifully japanned white inside and dark blue outside, and have wired edges, very much adding to their durability and appearance.

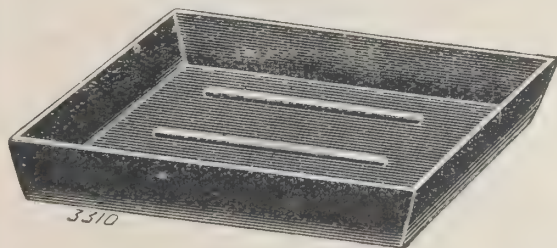
For Plates.	Each.	For Plates.	Each.
$4\frac{1}{2} \times 3\frac{1}{2}$	7d.	$8\frac{1}{2} \times 6\frac{1}{2}$	1/8
5×4	9d.	10×8	2/-
$6\frac{1}{2} \times 4\frac{3}{4}$	1/-	12×10	3/-



“Ensign” Enamelled Steel.

Good quality Dishes covered in glazed enamel, blue outside and white inside, which will withstand the action of all chemicals.

For Plates.	Each.	For Plates.	Each.
$4\frac{1}{2} \times 3\frac{1}{2}$	1/3	10×8	3/6
5×4	1/8	12×10	5/-
$6\frac{1}{2} \times 4\frac{3}{4}$	1/10	15×12	6/9
$8\frac{1}{2} \times 6\frac{1}{2}$	2/6	20×16	16/-



Papier
Maché
Deep.

Inside Measurement.	Each.	Inside Measurement.	Each.
$4\frac{3}{4} \times 3\frac{3}{4}$	5d.	$14\frac{1}{2} \times 12\frac{1}{2}$	4/9
$5\frac{1}{8} \times 4\frac{1}{8}$	6d.	$15\frac{1}{2} \times 12\frac{1}{2}$	5/-
$7\frac{1}{8} \times 5\frac{1}{8}$	7d.	$16\frac{1}{2} \times 12\frac{1}{2}$	5/6
$8\frac{1}{4} \times 6\frac{1}{4}$	1/3	$16\frac{1}{2} \times 14\frac{1}{2}$	6/3
$10\frac{1}{4} \times 8\frac{1}{4}$	2/-	$20\frac{1}{2} \times 16\frac{1}{2}$	8/-
$12\frac{1}{4} \times 10\frac{1}{4}$	2/6	24×20	11/6

DEVELOPING TANKS



The "Ensign."

Simple, Workmanlike and wonderfully easy to use.

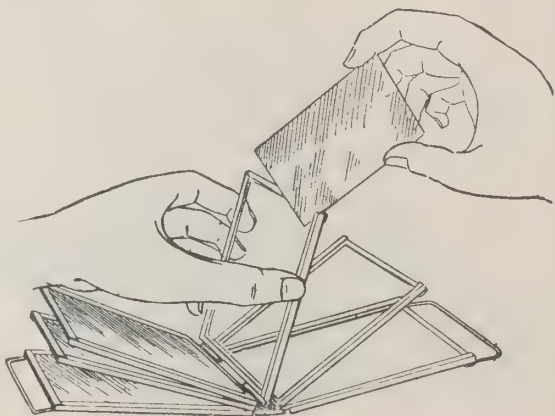
The "Ensign" Tank is made entirely of brass very heavily nickel-plated. The inner rack is not only removable, but is constructed on a new principle altogether, which enables every plate to be put into the rack instantly and without fumbling, even though the work is done in the dark—a great convenience for loading. The action of clamping on the lid renders the tank light-tight, and water-tight. The lid of the tank is fitted with a soft rubber pad, into which the top edges of the tank are pressed by the action of clamping. The

locking clamps are ingenious, but very simple, and have no loose parts.

The developer is introduced through a nozzle fitted with a screw cap. This nozzle opening is protected by the light trap, so that there is no risk of fogging the plates while the developer is being poured in.

Once the plates have been put into the tank in the dark-room, the whole process of development is conducted in daylight.

No liquids need be used in the dark-room at all.



No. 0.	To develop 12 plates (2 in each groove),	$3\frac{1}{2} \times 2\frac{1}{2}$ in.	..	10/-
No. 1.	" " "	$4\frac{1}{4} \times 3\frac{1}{4}$ in.	..	10/-
No. 2.	" 6 plates (1 in each groove),	5×4 in.	..	12/6
No. 3.	" " "	$5\frac{1}{2} \times 3\frac{1}{2}$ in.	..	12/6
No. 4.	" " "	$6\frac{1}{2} \times 4\frac{1}{4}$ in.	..	16/6

DEVELOPING TANKS

The "Standa."

**New and Improved Models
of this popular Daylight
Developing Tank.**

The "Standa" models have been considerably improved and now compare favourably with any Daylight Developing Tanks made.

There are only three separate sections, the Tank and the Chamber that holds the plates with its Lid. Loading is simply a matter of removing the Lid, inserting the plates and replacing.



The two wire lifters enable the loaded Chamber to be raised and lowered and keep the fingers quite away from the solution.

The "Standa" Tank is of solid metal, highly nickel-plated. There are no loose parts, and consequently nothing to get out of order or mislaid. For the amateur who does a lot of developing, and wishes to do it in the easiest, quickest and most reliable way, no better Tank can be had.

The "Junior" is made on the same plan as the "Popular," but has slight differences in the shape of the trapped bottom and wire lifters.

"STANDA" PLATE TANK

(Popular Model).

CAPACITY 6 PLATES.

$3\frac{1}{2} \times 2\frac{1}{2}$ in. or smaller	..	12/6
$4\frac{1}{4} \times 3\frac{1}{4}$ in.	..	13/9
5×4 in.	..	15/9
Post-card	..	16/3
$6\frac{1}{2} \times 4\frac{1}{4}$ in.	..	18/-

"STANDA" PLATE TANK

(Junior Model).

CAPACITY 6 PLATES.

$3\frac{1}{2} \times 2\frac{1}{2}$ in. or smaller	..	9/-
$4\frac{1}{4} \times 3\frac{1}{4}$ in.	..	9/-
5×4 in.	..	14/6
Post-card	..	14/6
$6\frac{1}{2} \times 4\frac{1}{4}$ in.	..	16/3

ROLL FILM DEVELOPING TANKS

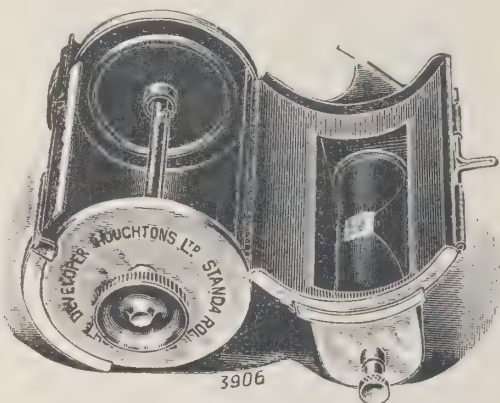
The "Ensign-Standa."

NEW AND IMPROVED MODEL.

The simplest and most compact Daylight Developing Film Tank.

THE "Ensign-Standa" Roll Film Tank is complete in itself. No Dark-room, no light-tight box or other contrivance is necessary to enable the film to be introduced ready for development.

Any make of Roll Film in spools of six exposures can be developed in broad daylight, without mess or bother, and with the knowledge that the best possible result will be obtained by using the "Ensign-Standa" Roll Film Tank.



Roll Films developed in the "Ensign-Standa" Roll Film Tank possess that sparkle and snap that are so often lacking from negatives developed in an amateur's dark-room. Developed in absolute darkness, there cannot be any trace of fog in the nega-

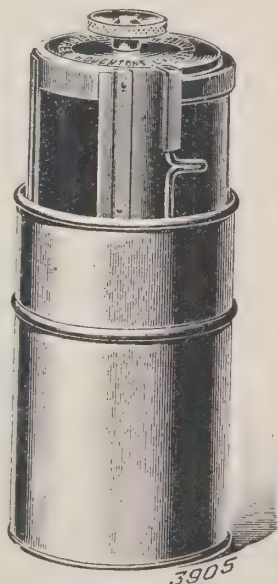
tives, and just the correct degree of development is obtained.

The "Ensign-Standa" Roll Film Tank reduces Photography to its simplest aspect, raises the quality of the results obtained, and converts what was once drudgery into a pleasurable pastime.

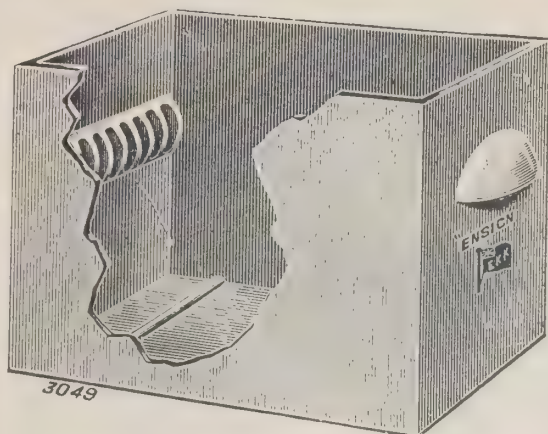
" ENSIGN-STANDA " TANK.

Capacity 6 Exposures.

	Width of Film			Price.
No. 1	2½ in. or less	..	..	20/-
No. 2	3½ " "	..	..	21/-
No. 3	4½ " "	..	..	28/6
No. 4	5 " "	..	..	30/-



FIXING TROUGHS



“Ensign” Porcelain.

These Troughs are made of the finest porcelain in the Staffordshire Potteries. They are well finished and will withstand any chemical action. Easily kept clean inside and out.

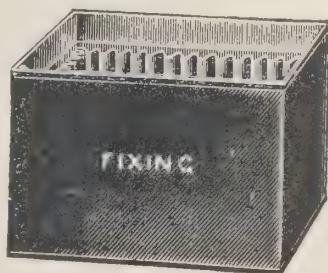
Supplied either with 6 or 12 grooves, but in the case of the half-plate size are also made to take 50 plates, and the post-card size trough with 18 grooves.

For Plates.					6 Grooves each.			12 Grooves each.
$4\frac{1}{4} \times 3\frac{1}{4}$	..	..	..	..	4/-	..	..	6/8
$5\frac{1}{2} \times 3\frac{1}{2}$	..	..	..	..	4/6	..	..	7/6
$6\frac{1}{2} \times 4\frac{1}{4}$	..	..	..	..	6/-	..	..	8/-
$8\frac{1}{2} \times 6\frac{1}{2}$	..	..	..	..	9/6	..	..	13/6
Combined to hold twelve $\frac{1}{4}$ -plates or ten $\frac{1}{2}$ -plates								9/6
Combined to hold eighteen $\frac{1}{2}$ -plates or twelve $1/1$ -plates								18/6

Lead-lined.

Very strongly made, japanned on the outside and lined with solid lead. Combined for twenty $\frac{1}{4}$ -plates and ten $\frac{1}{2}$ -plates.

3/6 each.

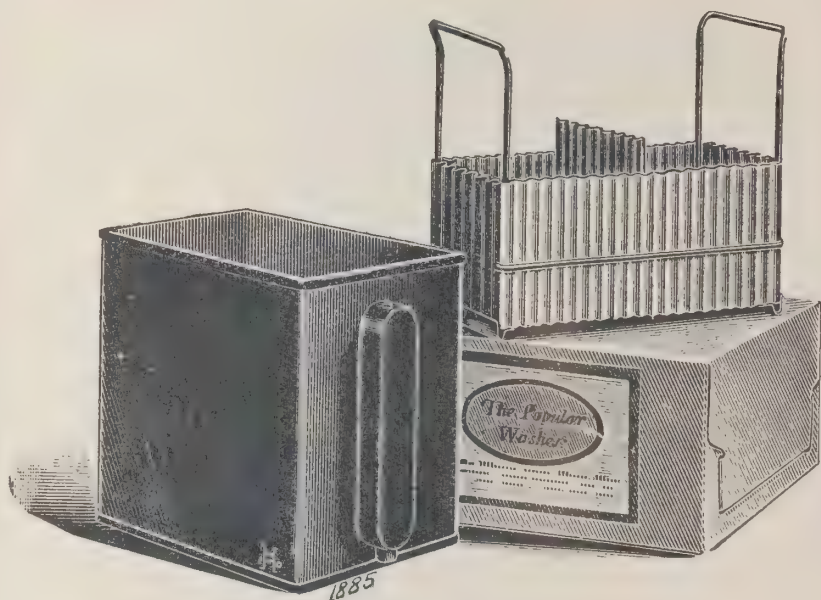


The “Tudor.”

Thick, teak Tank specially suitable where a number of plates are used. 24 grooves.

P.-C. or $\frac{1}{2}$ -plate	..	..	..	..	..	..	24/-
Whole-plate	..	..	..	..	..	..	30/-

PLATE WASHERS



The “Popular.”

Black Japanned Tank.

Rounded Corners, and well finished.

Fitted with a **new overflow syphon** which withdraws the water at bottom of Tank, but by an ingenious arrangement **never allows the plates to be uncovered** at any moment of the washing. Movable Combination Zinc Rack for $\frac{1}{4}$, 5×4 , Post-card and $\frac{1}{2}$ -plates.

Complete in box,

1/6 each.

The “Champion” Combination.

With Syphon and Movable Rack.

White Enamelled inside.

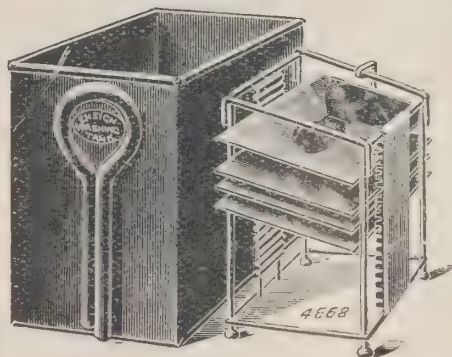
To take various size plates:—

$\frac{1}{4}$ -plate, 5×4 , Post-card, $\frac{1}{2}$ -plate and $1/1$ -plate,

9/6 each.

PLATE WASHERS

The "Ensign" Film - Down Washing Tank.



A Washing Tank for negatives which is built on a new principle.

In the old-fashioned washing tanks the plates stand on their edges with the hypo draining down the sides of the plate all the time. In the "Ensign" Film - down Washing Tank, the plates are laid nearly horizontally with the film surface underneath, so that the hypo drains downwards and outwards, right away from the emulsion and not through it.

No hypo-saturated water remains between the plates.

The rack holds eighteen plates instead of a dozen. If only a few plates are to be washed, they are placed in the divisions nearest the top.

For 18 Plates $4\frac{1}{2} \times 3\frac{1}{4}$.. 4/- each.

„ „ 5×4 .. 4/9

„ „ $6\frac{1}{2} \times 4\frac{3}{4}$.. 6/9

The "Junior."

A Black Japanned Tank, with Syphon and Movable Zinc Rack taking 12 Plates. Rounded Corners.

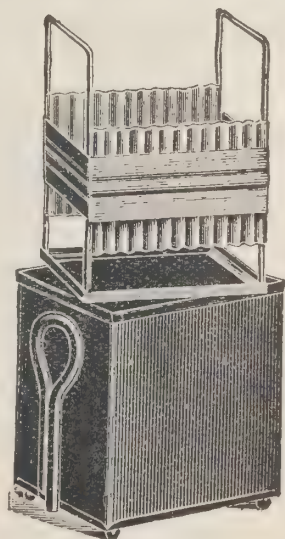
Each.

No. 1 .. $3\frac{1}{2} \times 2\frac{1}{2}$.. 1/3

No. 2 .. $4\frac{1}{4} \times 3\frac{1}{4}$.. 1/3

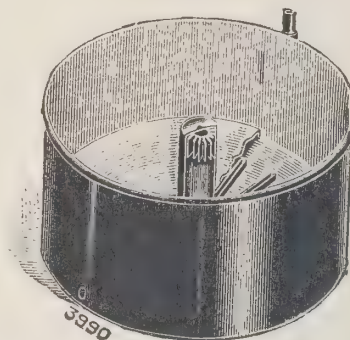
No. 2a .. $5\frac{1}{2} \times 3\frac{1}{2}$.. 2/3

No. 3 .. 5×4 .. 2/3



PRINT AND PLATE WASHERS, ETC.

The "New."



An effective washer for negatives or prints, simple in construction and easy to manipulate.

The "New" Print and Plate Washer is exceptionally reliable, and being constant in its rotary action will remove all possible traces of Hypo.

Exceedingly well and substantially made, japanned black outside and white enamelled on the inside.

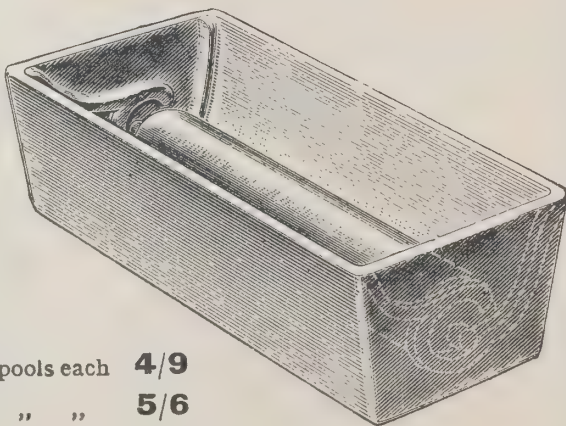
Complete for $\frac{1}{4}$ -plate and Post-card prints and $\frac{1}{4}$ -plate negatives

5/3 each.

The "Ensign-Economic" Trough.

For Roll Films.

The film is held in position by the weighted roller during development and can be removed without touching with the fingers. The shape of the dish necessitates only a small quantity of developer.



All sizes up to 4 in. spools each **4/9**

" 5½ in. " " **5/6**

" 7½ in. " " **6/6**

PRINT AND PLATE WASHERS

The "Neptune."



A thoroughly practical Print Washer which is entirely automatic in its action, and effectively washes either paper prints or post-cards in small or large numbers. The prints are automatically rotated with a constant motion so long as the tap is turned on and the water allowed to run.

The prints cannot become torn or scratched nor can the water overflow, and the Hypo is thoroughly eliminated in about 30 minutes.

Substantially made in stout metal, and well japanned outside chocolate colour, and white enamelled inside.

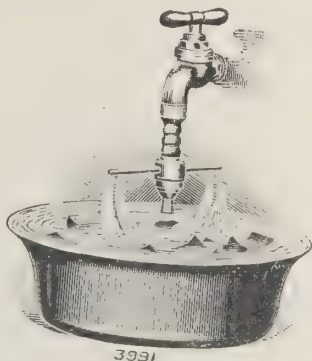
For Prints.	Each.
$4\frac{1}{4} \times 3\frac{1}{4}$ in.	5/-
$6\frac{1}{2} \times 4\frac{3}{4}$ in.	8/-
$8\frac{1}{2} \times 6\frac{1}{2}$ in.	11/6

The "Ensign" Revolving Spray.

(Patent.)

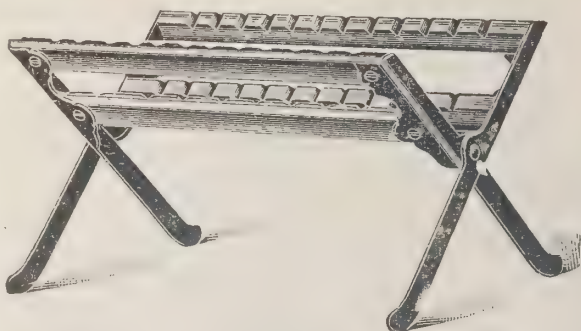
An exceedingly useful device for thoroughly washing plates, films or prints.

Well made in brass, nickel-plated and connected to any ordinary water tap by a piece of rubber tubing. The force of water entering the hollow section, passing downwards, and escaping through the perforated holes in the rod, causes the revolving motion. An additional use can be made of the spray as a bottle filler, by removing the rubber plug and allowing the water to run through the central opening.



2/- each.

DRAINING RACKS



THE “Ensign- Vento.”

A thoroughly well-made and rigid Folding Plate Rack, with grooves to hold twelve negatives of any size up to whole-plate. The air space provided ensures the

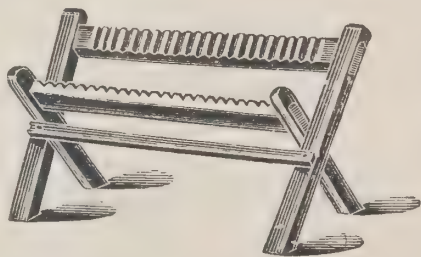
plates drying very quickly, and no metal comes in contact with the negatives.

1/1 each.

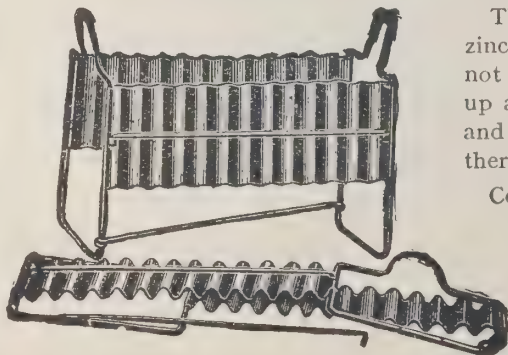
The “Junior.”

A Folding Rack suitable for $\frac{1}{4}$ or $\frac{1}{2}$ -plates. Made in hard wood, and containing twelve grooves.

6d. each.



The “Imperial.”



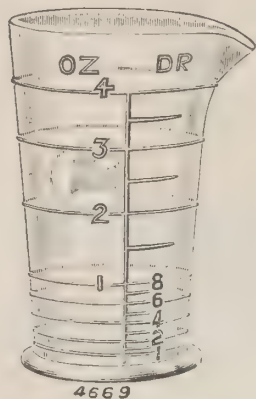
This Rack is well made of zinc and very portable. When not in use, it can be folded up as seen in the illustration, and can be quickly set again, there being no loose parts.

Contains twelve grooves.

For Plates.	Each.
$4\frac{1}{4} \times 3\frac{1}{4}$..	9d.
$6\frac{1}{2} \times 4\frac{3}{4}$..	1/3
$8\frac{1}{2} \times 6\frac{1}{2}$..	2/6

GRADUATED MEASURES, ETC.

The "Ensign" Moulded.

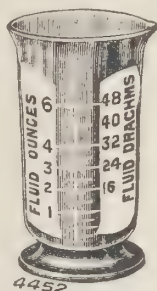


A strongly-made glass measure with embossed graduations, which are more readily seen in the Dark-Room. Being moulded, these measures are more accurate as there is no possibility of variation in the graduations.

2 oz. .. each	8d.	10 oz. .. each	1/8
4 oz.	10d.	20 oz.	2/6

The "Holborn."

A clear-letter measure, cylindrical or conical.



1 oz. .. each	8d.
2 oz.	10d.
4 oz.	1/-

10 oz. .. each	1/6
16 oz.	1/9
20 oz.	2/-

Graduated Glass Jugs.

1 pint	1/9	1 quart	2/3
--------------	-----	---------------	-----

Bowling's Hypo Jug.

The hypo crystals are placed in a large perforated cup or receptacle built into the mouth of the jug. When the jug is filled with water to the graduated mark, the hypo gradually dissolves, and the solution passing down through the water is readily absorbed.

Made of the best Staffordshire white semi porcelain, well finished and fire glazed.

To hold 1 pint ..	2/6 each.
.. 1 quart ..	3/9 ..



SCALES AND WEIGHTS, ETC.

Scales and Weights.

No. 14.

Useful set of Scales and Weights for weighing small quantities of chemicals. Note the specially deep celluloid pan.

No. 14. Complete in oak box **3/-** each

Nos. 1, 2, 3 and 4.

Best Quality.

Superior quality, British made, complete with set of Grain and Dram Weights in Oak Box.



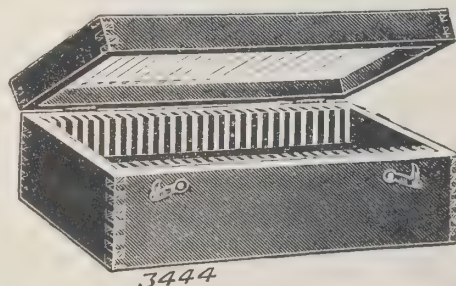
No. 1. 6 inch Beam with Brass Pans	..	..	..	..	each 4/3
No. 2. 8 inch Beam with Brass Pans	..	..	..	..	6/-
No. 3. 6 inch Beam with Glass Pans	..	..	..	..	5/-
No. 4. 8 inch Beam with Glass Pans	..	..	..	..	8/-

“Ensign” Light-Tight Envelopes.

For storing unexposed or undeveloped plates. A yellow envelope and a black envelope made of opaque paper and absolutely free from pinholes. Sold only in boxes of one dozen.

$\frac{1}{2}$ -plate.....	1/-	1 1/1-plate	2/-
5 x 4	1/3	10 x 8	3/-
$\frac{1}{4}$ -plate.....	1/6	12 x 10	4/-

“Ensign” Plate Boxes.

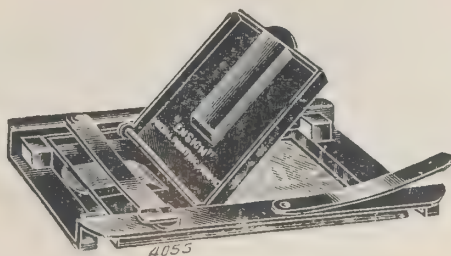


Well-made varnished Box with rounded corners, 50 numbered grooves and label in lid.

$3\frac{1}{2} \times 2\frac{1}{2}$..	..	each	1/9
$3\frac{1}{2} \times 3\frac{1}{2}$..	..	..	1/9
$4\frac{1}{2} \times 3\frac{1}{2}$..	..	..	1/9
5 x 4 ..	..	..	2/-
$5\frac{1}{2} \times 3\frac{1}{2}$..	..	..	2/3
$6\frac{1}{2} \times 4\frac{1}{2}$..	..	..	2/9
$8\frac{1}{2} \times 6\frac{1}{2}$..	..	..	3/6

METAL PRINTING FRAMES

The “Ensign” Metal Printing Frame.



JUST AS SIMPLE AS A
WOODEN FRAME, BUT STRONGER
AND TAKES UP LESS ROOM.

The “Ensign” Metal Printing Frame is as simple and as easy to use as a Printing Frame could be. It has nothing about it that is freakish or difficult to understand, but it has many obvious advantages over any wooden frame.

1. It is thinner and takes up less room.
2. It is stronger and will not break or come apart.
3. It cannot warp and break the negatives.
4. It is unaffected by damp.

The Frame is made of non-rustable metal with round corners and is blackened with hard enamel. It is $5\frac{1}{2}$ in. long, $4\frac{1}{4}$ in. wide and half an inch in thickness. The paper and negative are held together firmly in such a way that, while sufficient pressure is exerted to get perfect contact, yet there is no strain on the negative which would be likely to crack the glass.

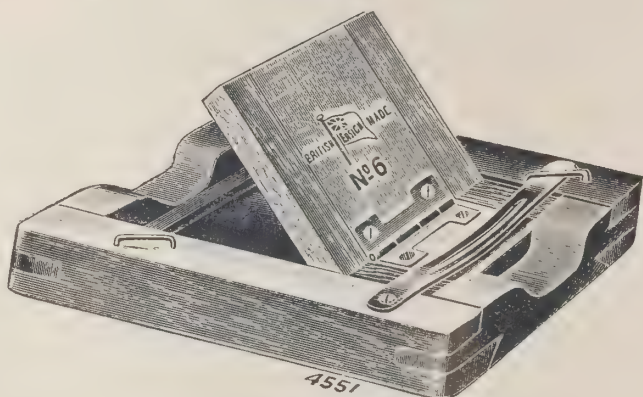
The back opens to show a two-thirds view of the print.

The part that comes against the back of the Printing Paper is covered with thick green baize.

$3\frac{1}{2} \times 2\frac{1}{2}$ ins. ..	each	9d.
Quarter-plate..	„	10d.
Post-card ..	„	$1\frac{1}{2}$

PRINTING FRAMES.

The "Ensign" No. 6.



WHITE WOOD.

The "Ensign" No. 6 is a particularly well-made printing frame. It is entirely British in design and construction.

The Back is rabbeted and no light can fog the paper near the hinge. There are no corner blocks. The end of the frame is all in one piece, ingeniously tailed and fitted into position.

Size.			Each.	Size.			Each
$2\frac{1}{2} \times 2\frac{1}{2}$	..	..	6d.	$5\frac{1}{2} \times 3\frac{1}{2}$	..	..	9d.
$3\frac{1}{2} \times 2\frac{1}{2}$	..	..	6d.	$6\frac{1}{2} \times 4\frac{1}{2}$	..	..	1/-
$4\frac{1}{2} \times 3\frac{1}{2}$	..	..	6d.	$8\frac{1}{2} \times 6\frac{1}{2}$	..	..	1/8

The "B.O.B."

There are no loose parts to this printing frame, the back being fixed to the frame by means of a double metal bar. Any part of the prints can be examined without shifting.

Size.			Each.	Size.			Each.
$4\frac{1}{2} \times 3\frac{1}{2}$	..	..	8d.	$6\frac{1}{2} \times 4\frac{1}{2}$	..	..	1/2
$5\frac{1}{2} \times 3\frac{1}{2}$	..	..	11d.	$8\frac{1}{2} \times 6\frac{1}{2}$	..	..	2/6

The "Jaynay."

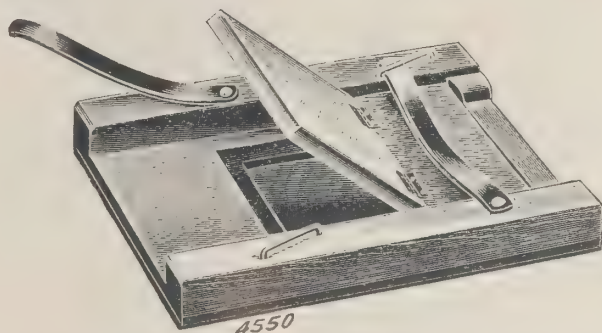
A well-made non-slip-ping printing frame, made from well-seasoned wood, accurately fitted.

Size.	Each.	Size.	Each.
$3\frac{1}{2} \times 2\frac{1}{2}$	7½d.	$6\frac{1}{2} \times 4\frac{3}{4}$	1/3
$4\frac{1}{2} \times 3\frac{1}{2}$	7½d.	$8\frac{1}{2} \times 6\frac{1}{2}$	2/9
$5\frac{1}{2} \times 3\frac{1}{2}$	1/-	12 x 10	6/-



POST-CARD PRINTING FRAMES

The "Marriott."



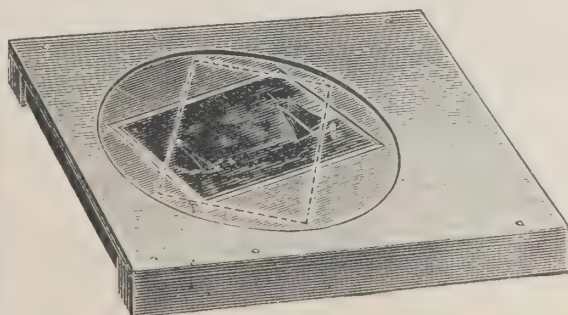
This Printing Frame is provided with a rebate in which the plate to be printed from lies and is firmly held in position, and the opening acts as a mask, clean, sharp and uniform; the post-card can be moved so as to show the picture in any position, and by means of the back, which shows a two-thirds view, the print can be inspected when desired.

By using a piece of plain glass of the correct size, Roll or Flat Films can be printed from with the same ease as Glass Negatives.

The frame is well made, beautifully finished in hard wood, with strong springs.

Size of Negative.	Size of Opening.	Each.
$3\frac{1}{2} \times 2\frac{1}{2}$	$3\frac{1}{2} \times 2\frac{1}{2}$	10d.
$4\frac{1}{2} \times 3\frac{1}{2}$	$3\frac{3}{4} \times 2\frac{7}{8}$	10d.
5×4	$4\frac{1}{2} \times 3\frac{1}{2}$	1/4

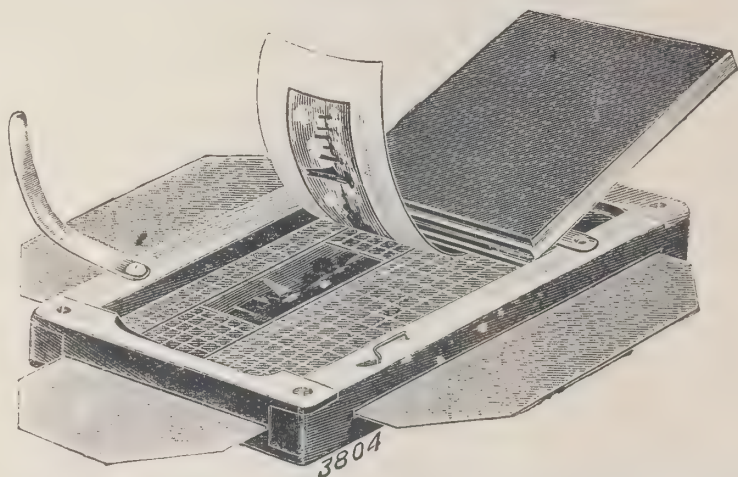
The "Hickling" Revolving.



This frame with a revolving mask for Post-card printing is adjusted literally in an instant. The opening is cut to take the negative and the frame is strongly made in American white wood.

$3\frac{1}{2} \times 2\frac{1}{2}$..	1/8
$4\frac{1}{2} \times 3\frac{1}{2}$..	1/8
5×4 ..	1/10

PRINTING FRAMES, ETC



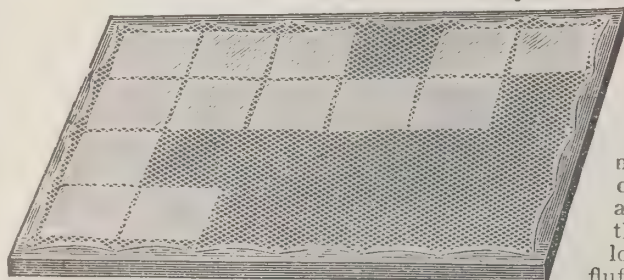
The "Marriott" Masking Frame.

A useful frame for printing from a portion of a negative, for isolating a figure from a group, or selecting the most interesting portion of a landscape. Also provides a ready means of printing a white border round the print.

The masks are ruled in squares, enabling the opening to be adjusted perfectly, and can be pushed in or out of the slots provided at the ends and sides of the frame.

$\frac{1}{4}$ -plate .. 1/-. Post-card .. 1/3. $\frac{1}{2}$ -plate .. 1/9

The "Ensign" Drying Net.

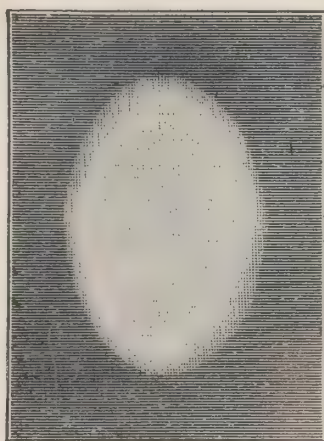


A new device for drying prints or negatives. The fabric is a fine meshed net woven from cotton, purified, and so prepared that there is no loose fibre and fluff to injure the surface of the print.

Film Negatives, Post-Cards, Glass Negatives, P.O.P., and other papers can be dried face downwards. Every print dries perfectly flat.

No. 1.	$17\frac{1}{2} \times 10\frac{1}{2}$,	for 12 quarter-plate prints	.. .. .	2/3
No. 2.	$27\frac{1}{2} \times 15\frac{1}{2}$,	for 12 half-plate prints or 20 quarter-plates	3/3	
No. 3.	$33\frac{1}{2} \times 20\frac{1}{2}$,	for 20 half-plate prints	.. .. .	4/6

VIGNETTERS, ETC.



3327

“Glass” Vignetters.

(Portrait or Landscape.)

			Oval shape.	Pear shape.
$\frac{1}{4}$ -plate	..	..	9d.	11d.
$\frac{1}{2}$ -plate	..	..	1/6	1/9
1/1-plate	..	..	2/2	2/6

Golden Vignettes.

Per Set of 3.

$\frac{1}{4}$ -plate	..	..	..	1/-
$\frac{1}{2}$ plate	..	..	..	1/6

Masks and Discs.



Assorted Size and Shape Openings.

For Prints.

Per Box.

$2\frac{1}{8} \times 1\frac{5}{8}$	(50 each)	..	..	6d.
$2\frac{1}{4} \times 2\frac{1}{4}$	(50 ,)	..	..	6d.
$3\frac{1}{4} \times 2\frac{1}{4}$	(50 „)	..	..	6d.
$4\frac{1}{4} \times 3\frac{1}{4}$	(50 „)	$\frac{1}{4}$ -plate	..	6d.
$4\frac{1}{4} \times 3\frac{1}{2}$	(100 „)	„	..	1/-
5×4	(100 „)	..	..	1/-
$5\frac{1}{2} \times 3\frac{1}{2}$	(100 „)	Post-Card	..	1/-
$6\frac{1}{2} \times 4\frac{3}{4}$	(50 ,)	$\frac{1}{2}$ -plate	..	1/-

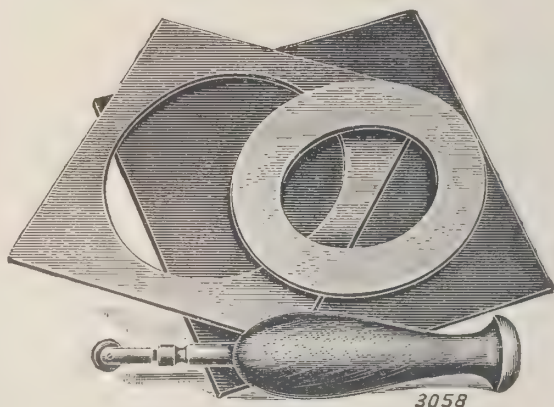
Border Negatives.

No.

POST-CARD SERIES.

- | | | | |
|-----|---|-----|-----|
| 11. | 8 Border Negatives with Masks and Discs for Post-Cards | .. | 1/- |
| 12. | 10 Masks and Discs and one Border Negative for Post-Cards.. | 3d. | |
| 14. | 4 Assorted Comic Negatives and Masks | .. | 6d. |
| 15. | 4 Masks and Discs with large opening, suitable for $\frac{1}{4}$ -plate prints for Post-Cards | .. | 6d. |

CUTTING SHAPES, ETC.



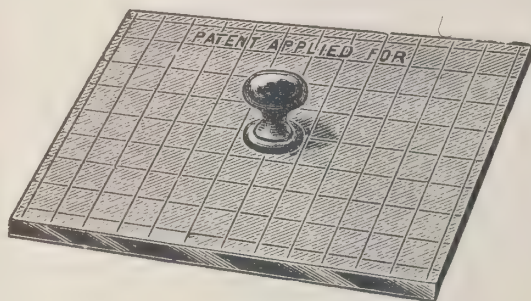
The "Holborn" Trimming Set.

Circular and Oval.

Each set includes
Swivel Trimmer and
Plate for Cutting on.

No. 0 Set.	With 3 Circular Zinc Shapes with openings 1, 2 and 3 in. diameter	2/6
No. 1 Set.	With 3 Zinc Plates with openings $1\frac{1}{2}$, $2\frac{1}{2}$ and $3\frac{1}{2}$ in. diameter, and 3 extra spare Plates	3/6
No. 2 Set.	With 6 Shapes, $1\frac{1}{2}$, $2\frac{1}{2}$, 3, $3\frac{1}{2}$, and 4 in. diameter	4/-
No. 3 Set.	With 6 Oval Shapes, assorted sizes	4/6
"Holborn" Circular Trimmer only, for cutting Circular or Oval Prints	 each	2/3

Glass Cutting Shapes.



The "Practical."

Ground under-surface,
ruled with Parallel lines
and Glass Knob.

$3\frac{1}{2} \times 2\frac{1}{2}$	.. ..	1/-
$4\frac{1}{4} \times 3\frac{1}{4}$	.. ..	1/-
5×4	.. ..	1/2
$6\frac{1}{2} \times 4\frac{1}{2}$	.. ..	1/6
$8\frac{1}{2} \times 6\frac{1}{2}$	.. ..	2/2

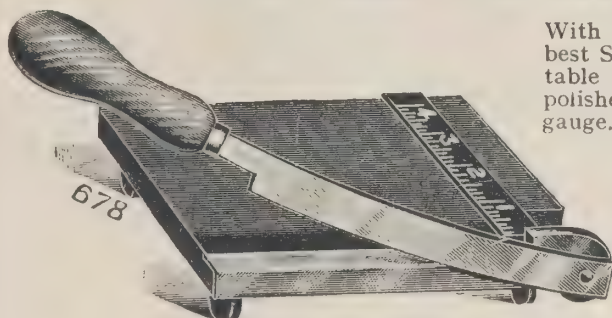
Trimming Knives.



Various Patterns, 7d. and 1/2 each.

PRINT TRIMMERS, ETC.

"KLITO" LEVER BLADE TRIMMER.



With curved blade of best Sheffield steel and table of hard wood polished with graduated gauge.

5 in. .. 3/3

7 in. .. 4/6

9 in. .. 6/3

"MASCOT" LEVER BLADE TRIMMER.

A Cheaper Model, similar to above.

5 in.	..	..	..	..	..	..	..	..	each	2/3
7 in.	..	..	..	..	..	..	..	..	"	2/9

"PEN" PRINT TRIMMER.



Best tempered steel. Fits into an ordinary penholder like a nib.

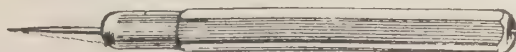
Per box of 20 1/4

FORCEPS.



Xylonite, small,	2d.	Xylonite, large	6d.
Ebonite,	3d.	Ebonite, med.	4d.
Ebonite, large,	5d.		

THE "NU" DARK-ROOM PINS.

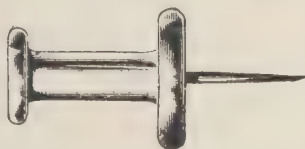


Hexagonal, to prevent rolling Per Box of 12, 6d.

"HOLBORN" GLASS-HEADED PINS.

For pinning up Prints, Films, etc. Very strong and clean, heads cannot come off.

Per Box of 6 3d.



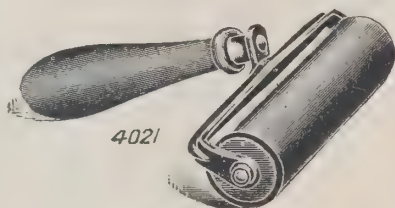
SQUEEGEES AND GLAZING PLATES

The "Ensign-Klgee."

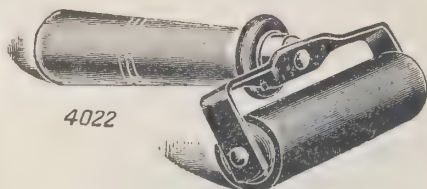
A good substantial Squeegee, made of the best material.

The handle is of polished wood, in stout iron frame, and the roller covered with red rubber.

3 in.	4 in.	6 in.	8 in.
9d.	10d.	1/3	1/10 each.



The "Amateur."



Well made in every part, and will stand a great amount of hard use. With polished wooden handles. Frames of japanned metal, and rollers covered with grey rubber.

4 inch	..	..	each	8d.
6 inch	..	..	,	1/1

"Klito Glazer."

Consists of a piece of specially prepared Polished Celluloid, Cloth-Bound, to which is hinged a sheet of special absorbent. A highly glazed surface can be given to Prints with the minimum of trouble.

No. 1.	10 x 8	..	..	..	..	..	..	1/4
No. 3.	12 x 10	..	..	..	..	..	..	2/-

"IMPERIAL FERROTYPE PLATES.

14 x 10	..	..	Per doz.,	3/4	..	..	each	5d.
---------	----	----	-----------	-----	----	----	------	-----

"A 1" FERROTYPE PLATES.

10½ x 8½	..	..	each	1/-
14 x 10	..	..	„	1/2
17 x 12	..	..	„	2/3

PAPIER MACHÉ SLABS.

8 x 5	..	..	each	10d.
10 x 8	..	..	,	1/8
12 x 10	..	..	„	2/4

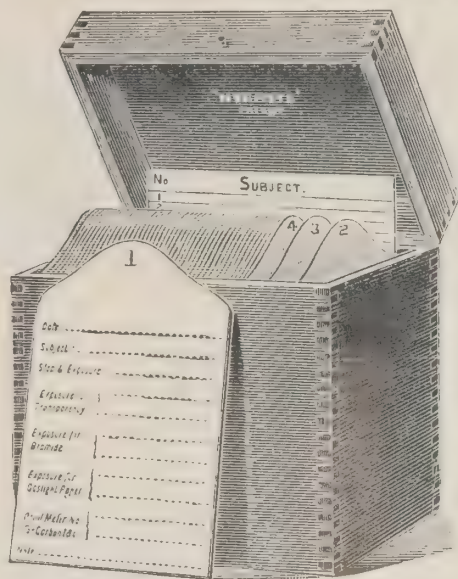
NEGATIVE FILES

The "Ensign Negasys" Files.

A complete, accurate and practical method for storing either film or glass negatives.

Any negative can be found instantly, and moved without interfering with the others, and when out can always be traced by the absence of the wallet card.

The "Negasys" Files will simplify the most complicated stock of negatives, or can be used with equal success for a few dozen. The film "Negasys" will appeal particularly to those who have had trouble with storing films.



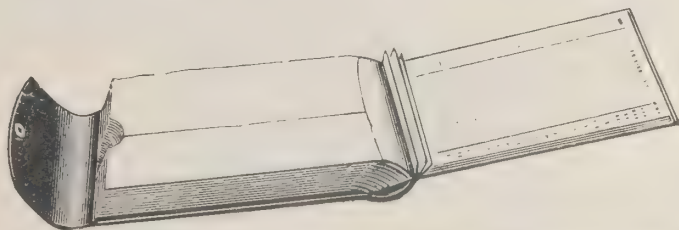
"Negasys" Plate Boxes.

$3\frac{1}{2} \times 2\frac{1}{2}$ with Envelopes, for 50 negatives	..	..	1/9
$\frac{1}{4}$ -plate ditto	..	..	1/9
5×4 ditto	..	..	2/3
$5\frac{1}{2} \times 3\frac{1}{2}$ (Post-Card) ditto	..	..	2/9
$\frac{1}{2}$ -plate ditto	..	..	3/-
$1\frac{1}{4}$ -plate ditto	..	..	4/3

"Negasys" Film Boxes.

$3\frac{1}{2} \times 2\frac{1}{2}$ with 100 Wallet Cards	..	..	2/9
$\frac{1}{4}$ -plate ditto	..	..	3/6
5×4 ditto	..	..	4/6
$5\frac{1}{2} \times 3\frac{1}{2}$ (Post-Card) ditto	..	..	5/-

Film Negative Storage Album.

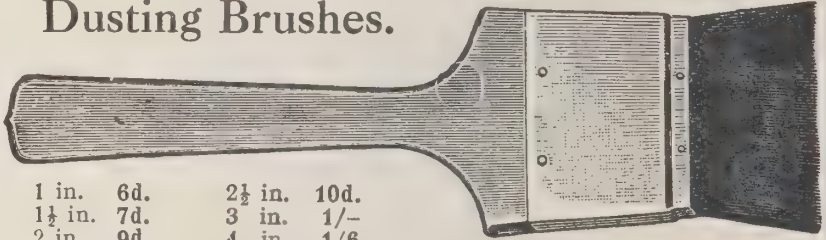


Contains 100 envelopes, numbered and indexed for storing negatives either on Flat or Roll Film negatives.

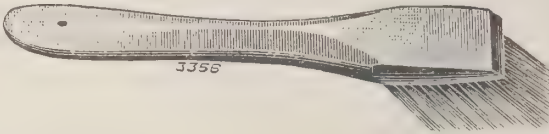
$3\frac{1}{2} \times 2\frac{1}{2}$	..	..	each	1/6	$5\frac{1}{2} \times 3\frac{1}{2}$	..	..	each	3/-
$\frac{1}{4}$ -plate	..	..	..	1/6	5×4	..	..	..	2/6
$4\frac{1}{4} \times 2\frac{1}{2}$	..	..	..	1/9	$\frac{1}{2}$ -plate or 7×5	..	..	..	3/9

BRUSHES

Best Camel-Hair Dusting Brushes.



1 in.	6d.	2½ in.	10d.
1½ in.	7d.	3 in.	1/-
2 in.	9d.	4 in.	1/6



Brushes for Cleaning Dishes.

1/- each.

Short "Stub" Brushes.

These Short Handle Brushes are the most convenient form for mounting or pasting. The Brushes are stiff Hog Hair, which is the ideal hair for the purpose.

5d. each.

A variety of Mounting Brushes at—

3d., 4d. and 6d.

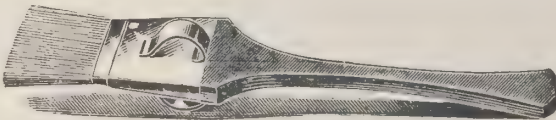


Sable Spotting Brushes.



4d., 5d., 6d., 7d., 9d., 1/-, and 1/6 each.

The "Handy."



Balanced so that the brush part does not rest upon the table when set down.

1 in. 6d.

1½ in. 9d.

SUNDRIES



Developing Sleeves.

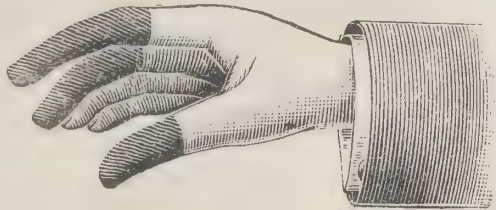
Made of good quality waterproof, with elastics at both ends, to keep them in position on the arm and wrist. 10 ins. long Per pair .. 1/8

Developing Aprons.

Best Black Twill Waterproof Developing Aprons, with Bibs, 36 x 30 inches each 4/-

Sensitive Finger Covers.

Per box of three .. 10d.
Extra Thin ditto .. 8d.

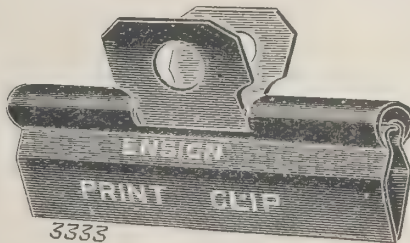


Ruby Fabric, etc

Ruby, Orange or Yellow
Fabric (per yd.) .. 1/3

Orange Paper (per quire) .. 10d.
Ruby Paper .. 1/-

The "Ensign" Film and Print Clip.



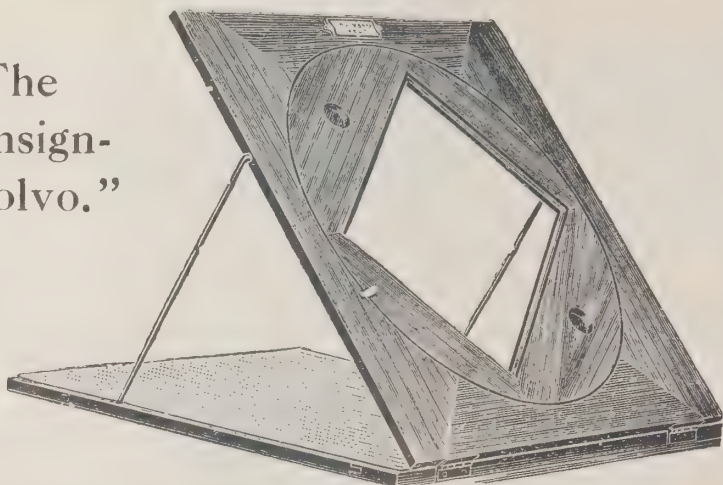
For Developing, Washing and Drying Roll Films.

The edges are slightly toothed so that there is no chance of the film slipping.

1 in. per doz. 1/3 .. 2½ in. each 6d. .. 4 in. each 8d.

RETOUCHING DESKS

The “Ensign- Volvo.”



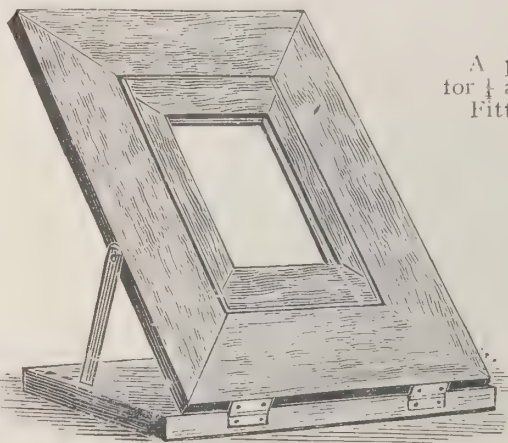
An inexpensive desk, made in polished cherrywood. The negative is placed in the rebated opening in the centre and can be revolved so that any portion can be worked on easily.

$\frac{1}{4}$ -plate	each 2/-
5×4 -plate	„ 2/6
$\frac{1}{2}$ -plate	„ 3/-

Extra Carriers for the $\frac{1}{2}$ -plate Desk, to take $\frac{1}{4}$ -plate or 5×4 Negatives 6d. each.

No. 3.

A polished mahogany desk for $\frac{1}{4}$ and $\frac{1}{2}$ -plate negatives. Fitted with adjustable struts. 3/9 each.



This is No. 3 Desk.

No. 8.

Well made of best quality pine, nicely varnished with rounded corners. A large size opal reflector is fitted into the base.

Hood and Carriers for $\frac{1}{4}$, $\frac{1}{2}$ and $\frac{1}{4}$ -plate 9/6 each.

FOCUSSING SCREEN, ETC.

Ground Glass.

Specially Fine Grain.

Prepared by a special process, giving microscopic detail and excellent illumination. Invaluable for architectural studies, and where absolutely accurate focussing is required.

Size, $4\frac{1}{4} \times 3\frac{1}{4}$	..	each	4d.	Size, $6\frac{3}{4} \times 3\frac{1}{4}$	..	each	6d.
„ 5×4	..	„	4d.	„ $6\frac{1}{2} \times 4\frac{1}{4}$	..	„	6d.

Stirring Rods.

These Stirring Rods, made of Ebonite, are strong and non-breakable and consequently very suitable for mixing chemicals.

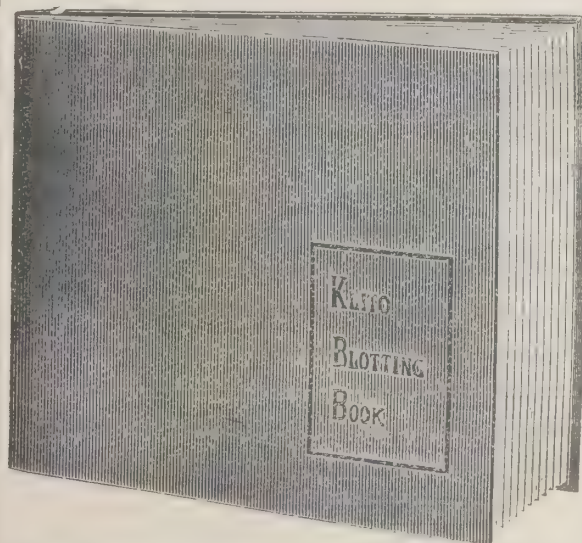
10 inch long 6d. each.

Cloud Negatives.

A new series of Cloud Negative effects, which are very transparent and can be printed from either side. They are suitable for landscapes and seascapes and print clearly and rapidly.

Wax Paper or Celluloid.

		$4\frac{1}{4} \times 3\frac{1}{4}$	Post-card	$6\frac{1}{2} \times 4\frac{1}{4}$	$8\frac{1}{2} \times 6\frac{1}{2}$
Wax Paper	..	8d.	1/-	1/3	1/10
Celluloid	..	1/-	1/3	1 6	3/-



“ Klito ” Blotting Book.

Made of specially prepared, chemically pure, and tough photographic blotting paper, which does not lint, and is quite free from superfluous fluff.

Every book contains 12 leaves.

- No. 1, $7 \times 5\frac{3}{4}$ in., 5d.
- No. 2, $8\frac{1}{2} \times 6\frac{1}{2}$ in., 8d.
- No. 3, 11×9 in., 1/-
- No. 4, $14\frac{1}{2} \times 12$ in., /3

SLIP-IN MOUNTS

Slip-in Mounts.

"CARLO."



"SHADETTE."



Scotch Grey and Brown Boards with Black Margin round opening.

No.	Size.	Per doz.
CL1 ..	C.D.V.	10d.
CL3 ..	$\frac{1}{4}$ -plate	1/-
CL6 ..	Post-card	1/2

"SERIES 37."



Plain Bevel Edge, Light Grey shaded to Dark Grey.

No.	Size.	Per doz.
SS1 ..	$3\frac{1}{4} \times 2\frac{1}{4}$	1/10
SS3 ..	$\frac{1}{4}$ -plate	2/3
SS4 ..	5×4	2/8
SS5 ..	$\frac{1}{2}$ -plate	3/6

"TURNER."



Plain Bevelled Art Boards, Green, Light Grey, Dark Grey, Russet and Vandyke Brown.

No.	Size.	Per doz.
37B ..	C.D.V.	1/3
37D ..	$\frac{1}{4}$ -plate	1/6
37F ..	Post-card	1/10

Brown, Buff, Light Grey and Dark Grey Boards, with Embossed Paste-on Tint in keeping with the Colour of the Surface.

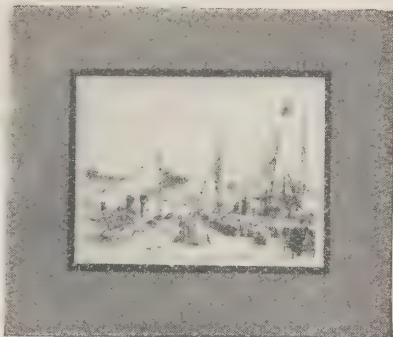
No.	Size.	Per doz.
54/N2	No. 2 Ensignette	1/2
54D ..	$\frac{1}{4}$ -plate	1/6

SLIP-IN MOUNTS

Slip-in Mounts.

"COLLIER."

"REYNOLDS."



Buff or Grey Stout Board, Linen-grain Surface, with match colour printed borders.

No.	Size.	Per doz.
59/N1 ..	No. 1 Ensignette	7d.
59/N2 ..	No. 2 ..	1/-
59D ..	$\frac{1}{4}$ -plate ..	1/2

Brown and Slate Grey Matt Art Surface Boards with tinted margin. Colour printed border.

No.	Size.	Per doz.
52D ..	$\frac{1}{4}$ -Plate. ..	1/6

"SARGENT."

SERIES "48."



Green, Storm and Russet Brown Matt Surface Boards, with White margin around opening.

No.	Size.	Per doz.
48A ..	$2\frac{1}{4} \times 2\frac{1}{4}$..	7d.
48B ..	$3\frac{1}{4} \times 2\frac{1}{4}$..	9d.
48D ..	$\frac{1}{4}$ -Plate ..	10d.
48F ..	Post-Card ..	1/-

Warm and Light Brown or Slate Grey Linen Surface, with a tinted margin.

$2\frac{1}{4} \times 2\frac{1}{4}$ size	per doz.
$3\frac{1}{4} \times 2\frac{1}{4}$..	9d.
$4\frac{1}{4} \times 2\frac{1}{4}$..	10d.
$\frac{1}{4}$ -Plate ..	1/-
$\frac{1}{4}$ -Plate ..	1/-

SLIP-IN MOUNTS

Slip-in Mounts.

"ENSIGN."

SERIES "H."



White, Sage Green and Brown Boards, Plain Embossed Design.

Bevelled Openings Green and Brown Boards, Bevelled Edges.

No.	Size.	Per doz.
E1	.. $3\frac{1}{2} \times 2\frac{1}{4}$	.. 10d.
E3	.. $\frac{1}{2}$ -plate	.. 1/-
E5	.. $\frac{1}{2}$ -plate	.. 2/-
E6	Post-card ($5\frac{1}{2} \times 3\frac{1}{2}$)	1/3
E7	.. $2\frac{1}{2} \times 2\frac{1}{4}$	.. 10d.
E8	.. $3\frac{1}{2} \times 3\frac{1}{2}$	.. 1/-

SERIES "23."

No.	Size of Photo.	Per doz.
OVAL.		
HO1	.. 3×2	.. 1/3
HO3	.. $3\frac{1}{2} \times 2\frac{1}{4}$	.. 1/6
CIRCLE.		
HC1	.. 2 in.	.. 1/3
HC3	.. 3 in.	.. 1/6

"POYNTER."



Brown and Grey Boards with Printed Cosway design, Oval.

No.	Size.	Per doz.
D23	.. $\frac{1}{2}$ -plate	.. 1/9

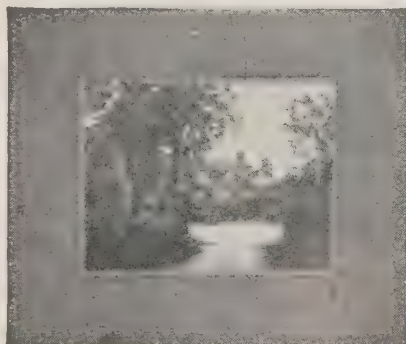
Brown and Grey tints. Either an Oval or Rectangular Surround can be shown.

Size, $\frac{1}{2}$ -plate	.. per doz.	1/9
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PASTE-ON MOUNTS

Paste-on Mounts.

"RUBENS."



"SHADETTE."



Buff, Brown, Light and Dark Grey.
A Black Line surrounds Tint.

No.	Size.	Per doz.
51B ..	C.D.V.	1/2
51D ..	1-plate	1/6
51K ..	4 1/2 x 2 1/2	1/8
51F ..	Post-card	1/11

SERIES "31."



Plain Bevel Edge Light Grey
Board, shaded to Dark Grey.

No.	Size.	Per doz.
71 ..	3 1/4 x 2 1/4	1/-
73 ..	1-plate	1/3
74 ..	5 x 4	1/7
75 ..	1-plate	2/6

SERIES "33."



Brown and Grey Boards, Linen
Surface Plain Embossed Border,
Colour Bevelled to match shade.

No.	Size.	Per doz.
31B ..	3 1/2 x 2 1/2	1/3
31D ..	1-plate	1/9
31H ..	1-plate	3/-

Buff and Grey Linen Surface
Boards, Colour Embossed Rand.

No.	Size.	Per doz.
33D ..	1-plate	1/2
33E ..	5 x 4	1/7
33H ..	1-plate	1/11
33J ..	1/1-plate	2/8

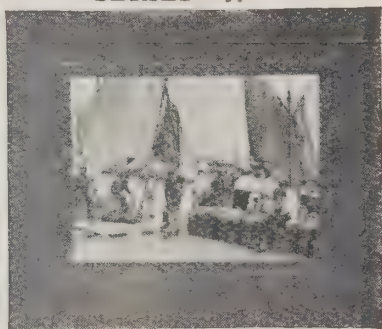
PASTE-ON MOUNTS

Paste-on Mounts.

SERIES "50."



SERIES "9."



Brown and Grey Matt Mounts,
with colour-printed Border.

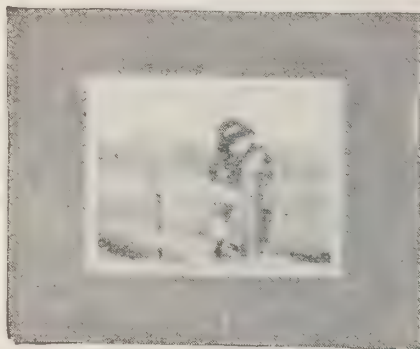
No.	Size.	Per doz.
50B ..	$3\frac{1}{2} \times 2\frac{1}{2}$	1/-
50D ..	$\frac{1}{4}$ -plate	1/2
50K ..	$4\frac{1}{4} \times 2\frac{1}{2}$	1/2

Art Green, Russet Brown, Mouse
Grey and Vandyke Brown, Matt
Surface Boards, with an Em-
bossed Plate-Mark.

No.	Size.	Per doz.
9D ..	$\frac{1}{4}$ -plate	10d.

"ENGRAVIO."

"RUSKIN."



Linen-Faced Boards with Tints
of suitable colours to harmonise.

Series I. For Warm tone prints.

Series II. For Grey tone prints.

$\frac{1}{4}$ -plate ..	per packet (12)	1/3
5×4 ..	" (12)	1/11
Post-card ..	" (12)	1/11
$\frac{1}{2}$ -plate ..	" (12)	2/8

White Board, Rough Deckle
Edges with "Engravio" Plate-
Mark.

No.	Size.	Per doz.
2851A ..	$3\frac{1}{4} \times 2\frac{1}{2}$	9d.
2853 ..	$\frac{1}{4}$ -plate	1/-
2854 ..	5×4	1/6
2855 ..	$\frac{1}{2}$ -plate	1/9
2856 ..	$1\frac{1}{4}$ -plate	3/-

MOUNTING BOARDS

“Ensign” Art Boards.

No. 121
No. 122
No. 123
No. 124
No. 125
No. 126
No. 127
No. 128
No. 129
No. 130
No. 131

No. 110
No. 111
No. 112
No. 113
No. 114
No. 115
No. 116
No. 117
No. 118
No. 119
No. 120

New Series of “Thick” Art Mounting Boards in various suitable tints ranging through White, Creams, Greys, Browns, Green and Black.

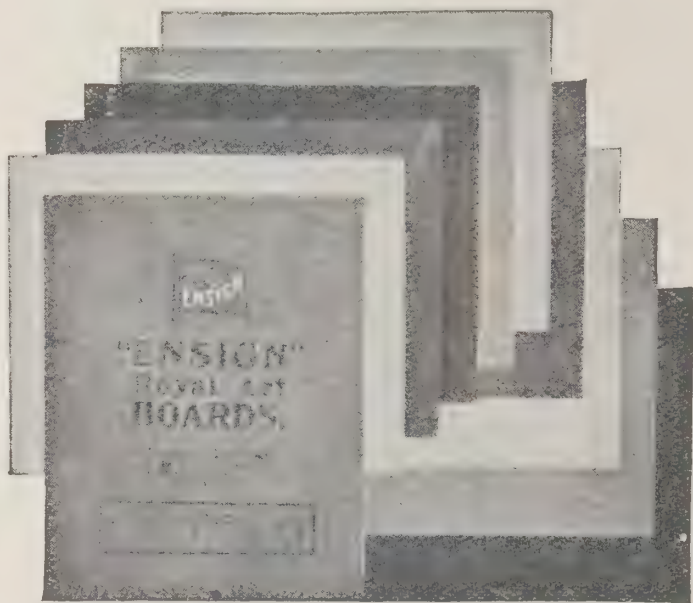
Full Sheets	..	20 × 25	..	per dozen 8/-
Cut Sizes— 8 × 6	..	20 pieces	..	per packet 1/9
10 × 8	..	15 ”	..	” 1/9
12 × 10	..	10 ”	..	” 1/9

Full range of Sample Tints of “Ensign” Boards in all thicknesses sent free on application.

MOUNTING BOARDS

“Ensign” Art Mounting Boards.

Cut Sizes.



For the convenience of those who prefer Art boards in smaller sizes ready cut to save cutting down the large sheets, we have introduced the “Ensign” Series, Nos. 221 to 251 in “Packets,” obtainable in 8×6, 10×8 and 12×10 sizes. A full range of tints is contained in each packet of either size, and of both thicknesses, “Thick” and “Extra Thin.”

“Extra Thin,” Assorted.

	Per 100
6 × 5	1/6
8 × 6	2/8
10 × 8	3/6
12 × 10	5/3

“Thick,” Assorted.

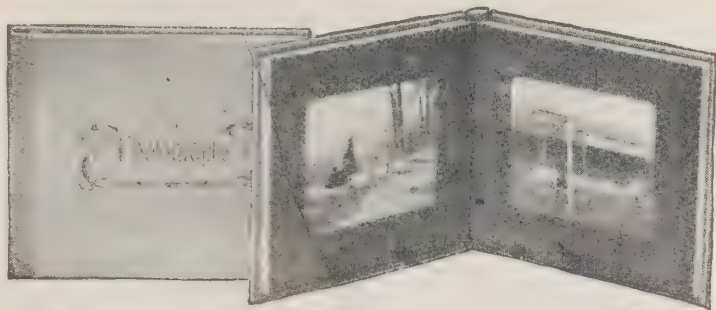
	Per 100
6 × 5	5/3
8 × 6	9/-
10 × 8	11/3
12 × 10	18/-

Also supplied in packets of any one colour in both thicknesses.

SLIP-IN ALBUMS

Slip-in Albums.

THE "BLAKE."



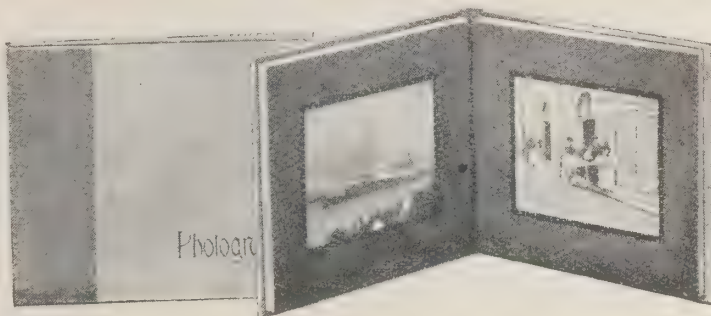
An exceptionally cheap Album, quarter bound in Brown or Grey Art Linen.

It contains six Grey or Brown Leaves, with clean-cut round corner openings.

The word "Photographs" is blocked in Chocolate on the front and surrounded with a neat design stamped in the same colour.

No.	To take Prints	Each
4250	.. 12 $4\frac{1}{2} \times 3\frac{1}{4}$ (1 on a page) ..	10d.

THE "BRAMLEY."



The "Bramley" Album is attractively half-bound in Nature Canvas with Cream Japanese paper sides.

Cover is blocked "Photographs" in Chocolate.

Brown Leaves with Dark Brown border surrounding the openings.

An Album of very elegant appearance.

No.	To take Prints	Each
4350	.. 12 $4\frac{1}{2} \times 3\frac{1}{4}$ (1 on a page) ..	1/3

SLIP-IN ALBUMS

Slip-in Albums.

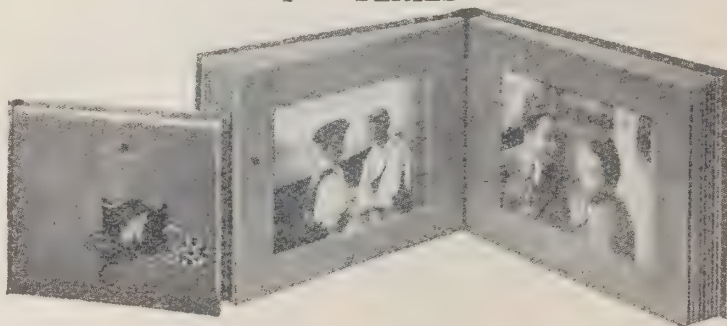
THE "STANFIELD."



Full Bound Light Art Brown Canvas, Gold Blocked on Front "Album," with Chocolate Design, Brown Leaves with Clean-Cut Round Corner Openings. A very attractive Album.

No.	To take Prints	Each
4152	24 $4\frac{1}{4} \times 3\frac{1}{4}$ (2 on a page)	1/6

"F" SERIES.



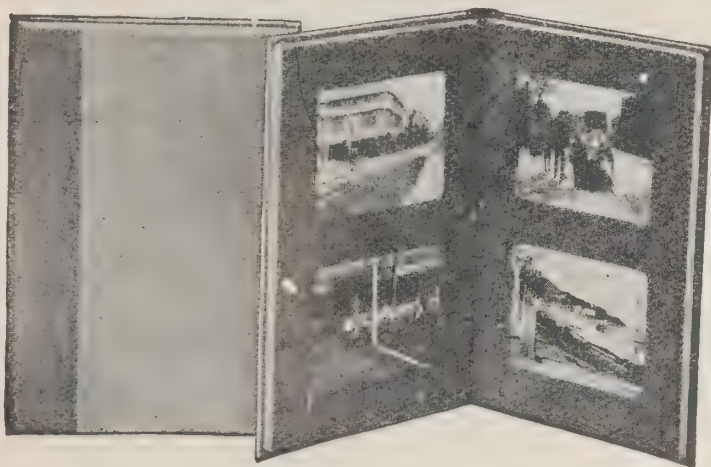
Bound in Art Green Full Cloth, with Design on Cover. Olive Green Plain-edged Leaves, with Square Openings.

No.	To take Prints.	Each.
F 441	24 $3\frac{1}{4} \times 2\frac{1}{4}$ (1 on a page)	1/3
F 443	24 $4\frac{1}{4} \times 3\frac{1}{4}$ (1 on a page)	1/6
F 445	24 5×4 (1 on a page)	2/6
F 447	24 $\frac{1}{2}$ -plate (1 on a page)	3/-

SLIP-IN ALBUMS

Slip-in Albums.

THE "DICKSEE."



A Remarkably cheap and attractive series of Albums !

The "Dicksee" Album is very neatly and strongly half-bound in Brown or Grey Canvas with stout wide bevelled boards.

No lettering appears on the Cover. Grey or Brown Art Surface Leaves with clean cut openings.

The leaves in the C.D.V. and $\frac{1}{4}$ -plate books contain round corner and the post-card size, square corner openings.

The "Dicksee" Album is bound upright way in all sizes, the leaves having two openings on a page as shown in the illustration.

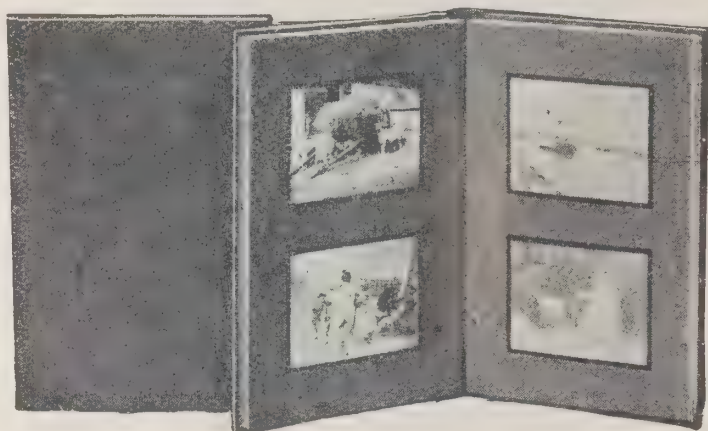
This gives the book an elegant and commanding appearance, considerably adding to its attractiveness.

No.		To take Prints.	Each.
4012	32	$2\frac{1}{4} \times 2\frac{1}{4}$ (2 on a page)	1/3
4013	60	$2\frac{1}{4} \times 2\frac{1}{4}$ (2 " ")	1/6
4032	32	$3\frac{1}{4} \times 2\frac{1}{4}$ (2 " ")	1/3
4042	32	$4\frac{1}{4} \times 2\frac{1}{4}$ (2 " ")	1/6
4052	32	$4\frac{1}{4} \times 3\frac{1}{4}$ (2 " ")	1/6
4053	60	$4\frac{1}{4} \times 3\frac{1}{4}$ (2 " ")	2/6
4072	32	Post-card (2 " ")	2/6

SLIP-IN ALBUMS

Slip-in Albums.

THE "MORLAND."



The "Morland" Series of Albums are strongly bound in Brown or Grey Full Art Canvas.

The leaves, Brown or Grey, are built up of Art Linenized Surface Boards, backed up with stiff card, to ensure strength and durability.

A colour-printed dark margin to correspond with the shade of the leaves surrounds the openings and greatly enhances the appearance of the Photographs.

No.	To take Prints				Each	
3713	..	..	48	$2\frac{1}{2} \times 2\frac{1}{4}$ (2 on page)	..	1/9
3716	..	..	96	$2\frac{1}{2} \times 2\frac{1}{4}$ (4 ")	..	3/3
3791	..	..	24	No. 2		
				Ensignette (1 ")	..	1/6
3793	..	..	48	" (2 ")	..	2/6
3733	..	..	48	$3\frac{1}{4} \times 2\frac{1}{4}$ (2 ")	..	2/9
3743	..	..	48	$4\frac{1}{4} \times 2\frac{1}{2}$ (2 ")	..	3/-
3753	..	..	48	$4\frac{1}{4} \times 3\frac{1}{4}$ (2 ")	..	3/-
3756	..	..	96	$4\frac{1}{4} \times 3\frac{1}{4}$ (4 ")	..	5/3
3773	..	..	48	Postcard (2 ")	..	4/6
3753A	..	..	48	$4\frac{1}{4} \times 3\frac{1}{4}$ (2 " upright)	..	3/-

SLIP-IN ALBUMS

Slip-in Albums.

THE "ENSIGN."



The "Ensign" Series of Albums are very neatly bound in Brown or Grey Full Art Cloth, with fancy design embossed on Cover.

The leaves are either Brown or Grey and a White Matt surrounds the Openings, greatly improving the appearance of the photographs.

No.	To take Prints.	Each.
4513	48, $2\frac{1}{4} \times 2\frac{1}{4}$, Oblong	3/9
4516	96 " "	5/3
4532	48, $3\frac{1}{4} \times 2\frac{1}{4}$, Upright	4/6
4533	48 " Oblong	4/6
4534	96 " "	6/-
4542	24, $4\frac{1}{2} \times 2\frac{1}{2}$, Upright	3/3
4543	48 " Oblong	4/9
4544	96 " "	8/-
4552	48, $4\frac{1}{2} \times 3\frac{1}{4}$, Upright	4/9
4553	48 " Oblong	4/9
4554	96 " "	8 -
4572	24, Post-card, Upright	4/6
4573	48 " Oblong	7/3
4574	96 " "	10/-

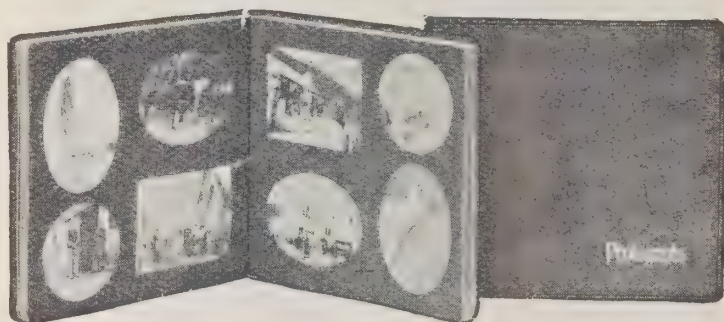
Oblong = For Oblong Prints. Upright = For Upright Prints.

SLIP-IN ALBUMS

Slip-in Albums.

"MAYFAIR FLEXIBLE."

(*The Album De Luxe.*)



An entirely new and really beautiful Album, Full Bound in Brown or Grey Suede Leather.

It contains twelve leaves of Assorted Grey or Brown shades of Linen-surface Art Paper, each page having four openings on either side, to accommodate various shape prints.

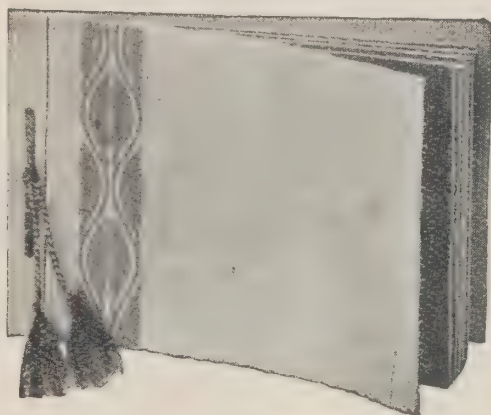
A photograph can be placed behind that aperture which in colour and shape best harmonizes with its character. The leaves have gilt edges, and the cover is gold-blocked in one corner with the word "Photographs."

No.	To take Prints.			Each.
3536 (Bound oblong)	96	$3\frac{1}{4} \times 2\frac{1}{4}$ (4 on a page)	.....	6/-
3556 (Bound oblong)	96	$4\frac{1}{4} \times 3\frac{1}{4}$ (4 on a page)	.....	7/3
3543 (Bound upright)	48	$4\frac{1}{4} \times 2\frac{1}{2}$ (2 on a page)	.....	5/3
3553 (Bound upright)	48	$4\frac{1}{4} \times 3\frac{1}{4}$ (2 on a page)	.....	6/-
3573 (Bound upright)	48	Post-card (2 on a page)	.....	6/6

Nos. 3543, 3553 and 3573 are supplied with Oblong shape openings only, not assorted.

SCRAP ALBUMS

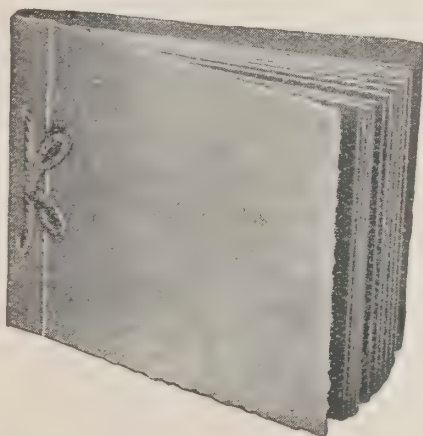
Scrap Albums THE "DUCHESS."



Thick Art Paper Leaves of Assorted Colours, specially suitable for Photographic Prints. Bound in a **Cover of Hand-made Paper**, on which is embossed a design in keeping with the style of the book.

The whole is fastened together with a **Green Silk Cord**.

No.	No. of Leaves.			Size of Leaves.		Each.
4570		10	.....	7 × 5 in.	.....	10d.
4571		12	.....	8½ × 6½ in.	.....	1/3
4574		12	.....	12 × 9 in.	.....	2/6



THE "RUSKIN."

24 Linen Grain Flexible Leaves, with Hand-made Paper Cover.

RG Series, with Grey Leaves to Suit Bromide or Platinotype Photographs.

RB Series, with Brown Leaves to suit P.O.P. and Sepia-toned Photographs.

RG 1	..	..	..	..	6 × 5	..	..	..	..	2/6
RG 2	..	..	..	..	7 × 6	..	..	..	..	3/-
RG 3	..	..	..	..	9 × 7	..	..	..	..	4/6
RB 1	..	..	..	..	6 × 5	..	..	..	..	2/6
RB 2	..	..	..	..	7 × 6	..	..	..	..	3/3
RB 3	..	..	..	..	9 × 7	..	..	..	..	4/6

PHOTOGRAPHIC CHEMICALS

Chemicals.



4123

Acid, Citric (Cryst.)	Potassium Bichromate
Acid, Pyrogallic	„ Bromide
Alum (Powdered)	„ Carbonate (Dried)
Ammonia, Liquid (.880)	„ Caustic (Sticks)
Ammonium, Bromide	„ Ferricyanide
„ Sulphocyanide	„ Meta-bisulphite
Borax, Powdered	Sodium Acetate (Recryst.
Chalk, French	Bicarbonate
Diamidophenol	„ Carbonate (Recryst.)
Glycerine (Pure, Dist.)	„ Caustic (Sticks)
Gold Chloride (15 grain tubes)	„ Meta-bisulphite
Hydroquinone	„ Sulphite
Magnesium Powder	

Guaranteed of the Purest Quality.

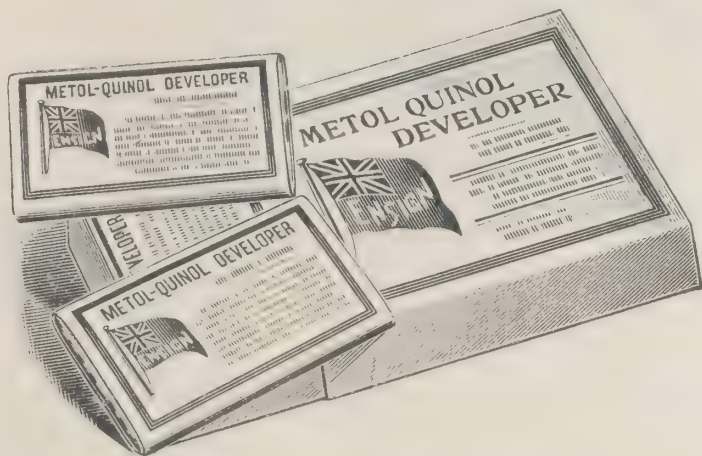
Prices of Chemicals are subject to Market Fluctuations.

Quotations on application.

For Prices of Special Developers, Cartridge Chemicals, etc., see following pages.

DEVELOPERS, ETC.

“Ensign” Developing Packets.



A cheap, compact, handy and economical form of Developers, etc.

The “Ensign” Developing Packets are put up in boxes attractively labelled and wrapped in transparent tissue.

Each chemical is wrapped in wax paper, and enclosed in separate envelopes. The whole is very securely folded in tinfoil, thus ensuring its keeping qualities.

				Per Box, ½ Doz. Packets.
Metol-Quinol	(Each Packet makes 10 oz. Solution)			1/6
Pyro-Soda	”	8 oz.	”	1/6
Pyro-Metol	”	4 oz.	”	1/6
Hydroquinone ..	”	8 oz.	”	1/6
Gold Toning	”	8 oz.	”	1/6
Gold Toning-Fixing	”	4 oz.	”	1/6

“Ensign” Developing Cartridges.

The chemicals in these Cartridges are packed in Glass Tubes.

They are separated by using two hermetically-sealed Glass Tubes, one enclosed inside the other, thus ensuring their keeping for practically an indefinite period.

				Per Box, ½ Doz. Cartridges.
Metol-Quinol	(Each Cartridge makes 10 oz. Solution)			2/3
Pyro-Soda	”	8 oz.	”	2/3
Hydroquinone ..	”	8 oz.	”	2/3
Gold Toning and Fixing	”	4 oz.	”	2/3

DEVELOPERS, ETC.

"Circoids."



4093

"Circoids" are put up in glass tubes, which absolutely prevent any deterioration through climatic influences. The corks will not break when being withdrawn. They are well waxed, and the tubes are

quite air-tight. Full instructions are enclosed.

Developer.	
Hydroquinone, to make 40 ozs.	
Metol-Quinol	" 40 ozs.
Pyro-Soda	" 40 ozs.
Amidol	" 20 ozs.
Q. D. Amidol	" 20 ozs.
Pyro-Metol	" 20 ozs.

Solution.	
Gold Toning & Fixing,	to make 20 ozs.
Gold Toning	" 20 ozs.
Sepia Brom. Toner	" 48 ozs.
Platinum Toner	" 16 ozs.
Chromium Int'fier	" 18 ozs.

1/- per box.

"Flag Brand" Solutions.



Chest Square Shaped Bottles.
Each Set Packed in cardboard carton

Two-Solution Developers.

A special feature of this series of Developers is that the No. 2 Solution is contained in a specially moulded bottle with thumb and finger indents at the sides, enabling the solutions to be easily distinguishable in the dark-room.

(Two 8 oz. Bottles.)

Hydroquinone, Metol-Hydroquinone, Pyro-Metol, Pyro-Soda.
1/6 per Set.

One-Solution Developers.

METOL-HYDROQUINONE.

3 oz. Bottle, to make 15 oz. 7½d.
6 oz. " " 30 " 1/3

PYRO-SODA.

3 oz. Bottle, to make 15 oz. 7½d.
6 oz. " " 30 " 1/3

DEVELOPERS

“Victol” Developer.

A Very Highly Concentrated One-Solution Developer
for Universal Use.



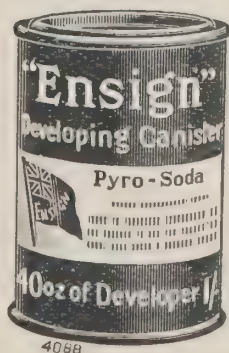
“Victol” is a new developer of extraordinary efficiency. It requires nothing but the addition of water to make it suitable for developing Bromide or Gas-light Papers, Films, Plates and Lantern Slides.

Either Vigorous or Soft Negatives with a fine-grain rich deposit can be obtained without the slightest trouble. “Victol” developed negatives are never hard and choked up in the high-lights. All the shadow detail is brought out well and the gradation builds up soft and evenly.

It is controllable to a most remarkable degree, and no matter what type of negative or print is required it can be obtained by varying the degree of dilution in making up “Victol” developer.

3 oz. Bottle to make	72 ozs. Developer	..	1/3
8 " " "	192 " "	..	2/6
16 " " "	384 " "	..	4/6

The “Ensign” Developing Canisters.



The “Ensign” Developing Canisters contain only the best Chemicals, and are made up from the well-known formula issued with the Imperial Plates. The Chemicals for No. 1 solution are contained in an inner tube, and thus separate from the Chemicals for the No. 2 solution. The contents are absolutely air-tight.

Each Canister contains sufficient chemicals for 40 ozs. Developer.

Pyro-Soda Canister	} 1/6 Each.
Pyro-Metol Canister	
Metol-Hydroquinone Canister	
Hydroquinone Canister	

DEVELOPERS, ETC.

“Ensign” Tank Powders.

Specially prepared by AUSTIN EDWARDS LTD., for use with Ensign Roll Films, or any make of Plates. Give better results than any other powders, in that they can be used twice if desired.



	Per packet of Six.
For No. 1 “Ensignette” Daylight Tanks	9d.
(Each Powder makes 6 oz. of solution)	
.. No. 2 “Ensignette” Daylight Tanks	9d.
(Each Powder makes 20 oz. of solution)	
.. Tanks taking Spools up to 2½ in.	9d.
(Each Powder makes 15 oz. of solution)	
.. Tanks taking Spools up to 3½ in.	1/6
(Each Powder makes 40 oz. of solution)	
.. Tanks taking Spools up to 5 in.	2/3
(Each Powder makes 50 oz. of solution)	

DEVELOPERS.

	10 grammes.	1 ounce.
AMIDOL—JOHNSON'S	1/3	2/6
HYDROKINONE—JOHNSON'S	—	4/6
CRYSTAL PYRO—JOHNSON'S	—	1/9
AZOL, The Active Developer	per 3-oz. bot.	1/3



MOUNTANT.

Johnson's Photographic.

Unexcelled for thin mounts and multiple mounting, corners and edges do not curl up on drying.

In Pots and Tubes, 4d., 6d. and 1/-.

DEVELOPERS, ETC.

SCALOIDS

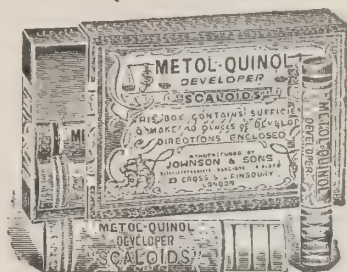
COMPRESSED PHOTOGRAPHIC TABLETS.

Scaloids include every chemical reagent required by the Amateur Photographer; being packed in sealed glass tubes they retain their active properties indefinitely.

MAXIMUM CONVENIENCE.

MINIMUM SPACE.

Scaloids dissolve quickly and are always reliable.



Amidol	..	..	} 1/- per box
Gaslight	..	..	
Hydrokinone	..	..	
Metol-Quinol	..	..	
Metol	..	..	
Pyro-Metol	..	..	
Pyro-Soda	..	..	
Gold Toning	..	..	
Gold Toning and Fixing	..	..	
Platinum Toning	..	..	
Sepia Toning	..	..	} 6d. per box
Intensifiers	..	..	

Reducers	..	..	} 6d. per box
Restrainers, etc.	..	..	

AZOL

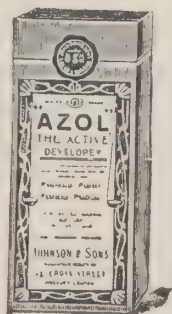
THE ACTIVE DEVELOPER.

(British Made.)

A highly concentrated liquid of great power, suitable for all purposes.

The addition of water only makes Azol ready for use with Plates, Films, Lantern Slides, Bromide and Gaslight Prints.

Azol is the only developer that has simple and accurate Time and Temperature Tables, showing the exact time required for correctly developing any plate or film.



3 oz. bottle, to make 72 ozs. developer, 1/3 ; 8 oz., 2/6 ; 16 oz., 4/6.

HYPO, MOUNTANTS, ETC.

"Ensign" Acid Hypo Fixer.



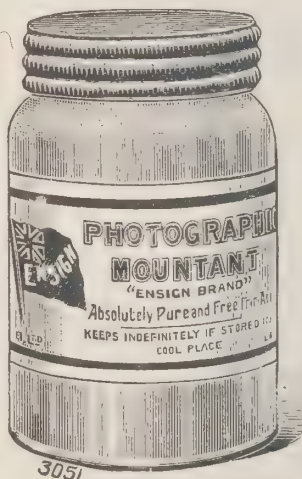
4 oz. Tin making 30 oz. of Acid Fixer for Plates and Films, and 60 oz. for Lantern Slides and Papers .. 4½d.
 8 oz. Tin, making double the quantity of each .. 9d.
 16 oz. Tin, making four times the quantity of the 4 oz. Tin .. 1/6
 The Lids of the 8 oz. and 16 oz. Tins are so constructed that they hold exactly 2 oz. of Acid Fixer.

Hypo.

Boxes containing 1 lb. of Finest Granulated Hypo. The lid of the box is constructed to hold exactly 4 oz and thus forms a handy measure for preparing solutions of Hypo.

5d. per Box.

Cartons containing 1 lb. Special Hypo. 4d. each.



"Ensign" Mountant.

Always ready for use.
 In White Glass Nickel capped Jars.

2 oz. Jars .. 4d.
 4 oz. " .. 6d.
 8 oz. " .. 1/-
 20 oz. " .. 2/-

"Higgins" Mountant.

3 oz. Bottles .. 7d.
 6 oz. " .. 1/-



"Ensign" Glazing Solution.

An entirely new preparation for giving a brilliant gloss to P.O.P. or Bromide prints. No mess and no bother. Prints do not stick to glazing plate. Used by post card printers and press photographers.
 10 oz. Bottle .. 1/-

Special quotations for large quantities.

Higgins' Photo Mounter.



THE BEST OBTAINABLE.

Known and appreciated by Photographers all over the world.

Sizes : 3 oz. 6 oz. 14 oz., 5 lb. and 10 lb. Jars.

Prices : 7d., 1/-, 2/-, 8/- and 14/- each.

Chas. M. Higgins & Co., 11, Farringdon Avenue,
LONDON, E.C.

RETOUCHING SETS, ETC.

1/- Retouching Set. 1/-



No. 8.—**Bromide Set.** For Working In, Touching Up, Finishing, etc., containing one each Hardtmuth's Black Chalk Pencils, Nos. 2, 3 and 4, and one White Chalk Pencil 1/3

"ENSIGN" SPOTTING MEDIUM.

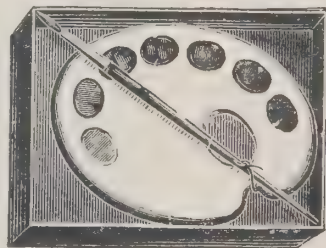
For spotting out Pinholes, blocking out objectionable backgrounds, backing negatives, etc. Dries quickly, and can easily be removed by a damp sponge. Per Bottle 6d.



"KLITO" SPOTTING PALETTE.

Contains a range of colours sufficient to match the tone of any ordinary print or enlargement. Useful for spotting out defects in prints or enlargements, and for blocking up pin-holes, scratches, or marks on negatives.

Palette and Brush in Box .. 9d.



"PACKARD" SPECIALITIES.

Packard Retouching Equipment, consisting of 1 Retouching Pencil Holder, 1 Black Chalk Pencil, 1 Spotting Brush, 1 Box of Retouching Powder, 1 Piece India-rubber, 1 Stump, 1 Cake Opaque, 1 Box Black Chalk Powder, 1 Cake Black and White, 1 Cake Spotting, 1 Palette, with instructions 2/3

Packard Opaque, for Spotting-out Negatives 4d.

Spotting Cakes, for Spotting Prints 4d.

B. & W. Spotting Cakes, for Working-up Bromide, Gaslight, etc. 4d.

Photo Miniature Library.

- | | |
|---|--|
| <p>No.</p> <p>* 7. Platinotype Processes.</p> <p>*18. Chemical Notions.</p> <p>*21. Albumen and Plain Paper Printing.</p> <p>*23. Photographic Manipulations.</p> <p>*40. Platinotype Modifications.</p> <p>*46. Development Printing Paper.</p> <p>*47. Kallitype Process.</p> <p>*52. Aerial Photography (balloon).</p> <p>*57. Winter Photography.</p> <p>*60. Who Discovered Photography?</p> <p>*62. Vacation Photography.</p> <p>*67. Practical Orthochromatic Photography.</p> <p>*68. Decorative Photography.</p> <p>*69. Printing-out Paper.</p> <p>*70. Advanced Pinhole Photography.</p> <p>*71. Marine and Surf Photography.</p> <p>*72. Photography for Profit.</p> <p>*73. Panoramic Photography.</p> <p>*74. Intensifying and Reducing Negatives.</p> <p>78. Printing Papers Described and Compared.</p> <p>*80. A First Book of Outdoor Photography.</p> <p>*82. Modern Dark-Rooms.</p> <p>83. Colouring Lantern Slides.</p> <p>*88. Defective Negatives with Practical Remedies.</p> <p>*91. Photographing Outdoor Sports.</p> <p>*92. Practical Orthochromatics.</p> <p>93. Development (Gaslight) Papers.</p> <p>*96. Leaves from an Amateur's Notebook.</p> | <p>No.</p> <p>102. Trimming, Mounting and Framing.</p> <p>106. "Oil" and Bromoil Printing.</p> <p>108. The Six Printing Processes.</p> <p>109. Drapery and Accessories.</p> <p>110. Commercial Photography.</p> <p>*111. Photography as a Business.</p> <p>112. Lighting in Portraiture.</p> <p>*113. Zimmerman's Gum-bichromate Method.</p> <p>115. Platinum Printing.</p> <p>117. Outdoors with the Camera.</p> <p>118. Home Portraiture.</p> <p>119. The Optical Lantern.</p> <p>120. Marketing Photographs for Publication.</p> <p>122. How to Retouch Negatives.</p> <p>126. Putting Backgrounds in Portrait Negatives. Etching, etc.</p> <p>127. Amateur Portraiture.</p> <p>129. Group Photography.</p> <p>131. Simplified Photography.</p> <p>132. Getting Results with your Hand Camera.</p> <p>133. Finishing Portrait Enlargements with Air Brush, etc.</p> <p>134. Figures, Facts and Formulae of Photography.</p> <p>135. Flashlight Photography.</p> <p>136. Posing the Figure.</p> <p>137. Lighting in Portraiture.</p> <p>138. Travel and the Camera.</p> <p>139. Modern Methods of Development.</p> <p>140. Lens facts you should know.</p> <p>141. Home Portraiture.</p> <p>142. Profitable Process.</p> |
|---|--|

Price 1/- each.

NOTE.—All numbers marked with an asterisk (*) 6d. each.

No! William,
there's no room!

(Our man William, good fellow, wants you to read some of the latest testimonials from delighted users of Imperial Plates. But *use* Imperials, and YOU'LL write, too!)



IMPERIAL PLATES

are acknowledged to be the World's Highest Quality plates. Present demand is HUGE—created by sheer Merit. For Imperials are the plates that are deliberately made better than any others—a matter of science, machinery, materials. **USE ONLY IMPERIALS!**

5 Striking Points.

Imperial Plates carry the following Five qualifications in 100% degree:—(1) They never Fog (2) Quality always Uniform. (3) Amazing Latitude. (4) Reliable and Easy to work. (5) Clear, brilliant, beautiful negatives (You NEED these 5 advantages, reader!)



Acknowledged World's BEST.

PLATES

Dry Plates.

	3½	2½	4½	5 × 4 and 5½ × 3½	6½ × 4½	8½ × 6½	10 × 8	12 × 10
BARNET.								
Ordinary, Medium, Extra Rapid, Red Diamond, Red Seal, Ortho. Medium, Ortho. Rapid, Ortho. Super Speed and Self-Screen Ortho, Special Sensitive.								
Per dozen ..	1/6	1/10	3/-	4/-	7/10	13/-	18/9	
"GEM."								
Portrait, Salon, Salon Iso, Meteor, Medium, Universal, Isochro- matic, Process.								
Per dozen ..	1/6	1/10	3/-	4/-	7/10	13/-	18/9	
ILFORD.								
King's Own, Ordin- ary, Empress, Special Rapid, Zenith, Chro- matic and Rapid Chromatic, Screened Chromatic.								
Per dozen ..	1/6	1/10	3/-	4/-	7/10	13/-	18/9	
Monarch.								
Per dozen ..	1/9	2/2	3/6	4/7	9/-	15/-	21/6	
IMPERIAL.								
Ordinary, Sovereign, Special Rapid, Special Sensitive, Landscape, Ortho- chrome and N.F., Fine Grain.								
Per dozen ..	1/6	1/10	3/-	4/-	7/10	13/-	18/9	
Flashlight.								
Per dozen ..	1/9	2/2	3/6	4/7	9/-	15/-	21/6	

ILFORD



Trade Mark

PLATES



Trade Mark

CHARACTERISTICS:

Uniformity, Excellent Gradation, Latitude,
Freedom from Fog, Ease in Manipulation,
Keeping Quality.

**VARIETIES TO SUIT
ALL REQUIREMENTS
FOR EVERY BRANCH OF
PHOTOGRAPHY.**



ILFORD PAPERS

- INTONA** ~ Self-Toning P.O.P.
Glossy, Matt and Carbon Surface.
- P.O.P.** ~ Glossy, Matt and Carbon Surface.
- Bromide** ~ Glossy, Matt and Carbon Surface, in
15 varieties.
- Gaslight** ~ Normal, Portrait and Vigorous.
- Post-cards** ~ Bromide, Gaslight, P.O.P. and Intona.

ILFORD Limited, ILFORD, LONDON, ENGLAND.

PLATES

Dry Plates.

	3½ × 2½	4¼ × 3½	5 × 4 and 5½ × 3½	6½ × 4½	8½ × 6½	10 × 8	12 × 10
LETO and EDWARDS, B. J. Special Portrait, Phoenix, Iso Medium Auto Screen, Iso Snap-Shot and Iso Comet.							
Per dozen ..	1/6	1/10	3/-	4/-	7/10	13/-	18/9
PAGET PRIZE. XX., XXX., Special Rapid, Extra Special Rapid and Orthochromatic, S.F.							
Per dozen ..	1/6	1/10	3/-	4/-	7/10	13/-	18/9
XXXXX. , Panchromatic and Hydra, Swift							
Per dozen ..	1/9	2/2	3/6	4/7	9/-	15/-	21/6
WELLINGTON. Ordinary, Speedy, Speedy Portrait, 'Xtra Speedy, 'Xtra Speedy Press, Spec. 'Xtra Speedy, Iso Speedy and Anti Screen							
Per dozen ..	1/6	1/10	3/-	4/-	7/10	13/-	18/9

All the above can be supplied **Backed** at an extra cost.

Lantern Plates (3¼ × 3½ in.)

B. J. Edwards', Barnet, Ilford, Imperial,
Paget, Wellington 1/10 per dozen

Flat Films.

	4½ × 3½	5 × 4	6½ × 4½
Austin Edwards' —Leaf Film .. per doz.	2/-	3/-	4/6
Barnet —Ortho-Rapid	1/10	3/-	4/-
B. J. Edwards' —Snap Shot, Snap Shot Iso	1/10	3/-	4/-
Ilford —Empress, Special Rapid	1/10	3/-	4/-

For Prices of "Ensign Roll Films," see page 163.

FILM PACK

The "Ensign" Film Pack.

FLAT FILMS FOR DAYLIGHT LOADING.

THE "ENSIGN" FILM PACK provides a new and simple Daylight Loading Device for all quarter-plate and 9×12 cm. Cameras. The Films are coated with the famous "Ensign"

emulsion by Austin Edwards, Ltd., at Warwick, and possess exactly the same characteristics as the well-known "Ensign" Roll Films. Each Pack contains 12 extra rapid non-curling Flat Films, separated by numbered strips of black paper. The Pack is placed in the Adapter, the safety-cover withdrawn, and the exposures made as required. If necessary, any Film can be removed for development before the whole dozen have been exposed.



The Pack works smoothly and evenly, and the quality of the Film is absolutely unsurpassed by any Film Pack on the market.

The "Ensign" Film Pack will fit all Film Pack Adapters.

"Ensign" Film Pack for 12 exposures, $3\frac{1}{2} \times 4\frac{1}{2}$ ins.	..	..	3/-
"Ensign" Film Pack for 12 exposures, 9×12 cm.	..	..	3/9

ENSIGN ROLL FILMS

"Ensign" Roll Films.

Fit All Roll Film Cameras.

Absolutely the finest, fastest,
and best Roll Films in the
World.

"Ensign"

Films fit all
Cameras made
to take - Roli
Films, including
"Ensignettes," "En-
signs," "Kodaks," and
"Carbines." "Ensign"
Roll Films are non-curlable,
free from halation, loaded
in daylight, and very fast,
and have valuable orthochro-
matic properties.

"Ensigns" are recommended as
"the most reliable Roll Films." Made
at Warwick, by Austin Edwards, Ltd.



Description.	Size of Picture.	12 exp.	6 exp.
1E for No. 1 Ensignette	1½ × 2¼ in.	—	8d.
2E for No. 2 Ensignette	2 × 3 in.	—	1/-
1J for V.P. Kodak ..	1½ × 2½ in.	(8 exp.) —	10d.
2J for No. 2J Ensignette	2½ × 3½ in.	(7 exp.) —	1/-
1½	1½ × 2 in.	.. 1/3	—
1½	1½ × 2½ in.	.. 1/2	7d.
2¼A	2¼ × 2½ in.	.. —	7d.
2¼B	2¼ × 3½ in.	.. —	10d.
2¼C	2¼ × 3½ in.	.. 1/9	11d.
2½	2½ × 4½ in.	.. 2/2	1/1
3½	3½ × 4½ in.	.. 3/-	1/6
3½A	3½ × 5½ in.	(10 exp.) 3/-	1/9
3½B	3½ × 4½ in.	.. 3/-	1/6
3½C	3½ × 5½ in.	(10 exp.) 3/-	1/9
3½	3½ × 3½ in.	.. 2/6	1/3
4	4 × 5 in.	(10 exp.) 3/2	1/11
4A	4 × 5 in.	.. 3/9	1/11
4½	4½ × 3½ in.	.. 3/-	1/6
4½A	4½ × 6½ in.	.. —	2/9
5	5 × 4 in.	.. 3/9	1/11
7	7 × 5 in.	.. 6/8	3/4

Also made in Daylight Roll Holder Cartridges.



PLATES

			H. & D. WATKINS.	WYNNE.
Ultra Rapid	...	...	550	810 f/182
Red Seal	...	...	350	500 f/142
Special Rapid	...	...	225	320 f/114
Ortho. Self-Screen	...	...	300	440 f/134

LANTERN PLATES, &c.
 ROLL FILMS, all sizes
 FLAT FILMS.

BARNET PAPERS

BROMIDES (15 grades).
GASLIGHT. Vigorous and Soft in all Surfaces.
P. O. P. Matt and Glossy.
SELF-TONING.
POST-CARDS.
SEPIA TONER. For Bromide and Gaslight.

For Prices, etc., see pages 159, 161, 165, 167, 169, 170.

ELLIOTT & SONS, LTD., BARNET, HERTS.

PRINTING PAPERS

Printing-Out Paper (P.O.P.)

		$3\frac{1}{2} \times 2\frac{1}{2} 4\frac{1}{4} \times 3\frac{1}{2}$		5×4 and $5\frac{1}{2} \times 3\frac{1}{2}$	$6 \times 4\frac{1}{4}$	$6\frac{1}{2} \times 4\frac{1}{4}$	$8\frac{1}{2} \times 6\frac{1}{2}$
Barnet	.. 6d. Packets	17	—	—	—	—	—
	1/- „	—	22	17	13	11	6
Griffin's	.. 6d. Packets	17	—	—	—	—	—
	1/- „	—	22	17	13	11	6
Ilford	.. 6d. Packets	17	—	—	—	—	—
	1/- „	—	22	17	13	11	6
Imperial	.. 6d. Packets	17	—	—	—	—	—
	1/- „	—	22	17	13	11	6
Leto-Pluto	.. 6d. Packets	17	—	—	—	—	—
	1/- „	—	22	17	13	11	6
Paget	.. 6d. Packets	17	—	—	—	—	—
	1/- „	—	22	17	13	11	6
Wellington	.. 6d. Packets	17	—	—	—	—	—
	1/- „	—	22	17	13	11	6

In Tubes ($24\frac{1}{2} \times 17$ sheets) : 24 sheets, 24/9 ; 12 sheets, 12/8.

Self-Toning Paper

Goldona	.. 6d. Packets	15	—	—	—	—	—
	1/- „	—	20	14	11	9	6 1/3
Ilford Intona	6d. Packets	15	—	—	—	—	—
	1/- „	—	20	14	11	9	6 1/3
Imperial	.. 6d. Packets	15	—	—	—	—	—
	1/- „	—	20	14	11	9	6 1/3
Paget Prize	.. 6d. Packets	15	—	—	—	—	—
	1/- „	—	20	14	11	9	6 1/3
Seltona (Leto)	6d. Packets	15	—	—	—	—	—
	1/- „	—	20	14	11	9	6 1/3
Wellington	.. 6d. Packets	15	—	—	—	—	—
	1/- „	—	20	14	11	9	6 1/3

NOTE.—The quantity of paper in each packet is shown by the figures in the columns under the various sizes

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	1/- „	—	18	12	8	6 1/5
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	1/- „	—	18	12	8	6 1/5
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	1/- „	—	18	12	8	6 1/5
Illingworth	6d. Packets	14	—	—	—	—
	1/- „	—	18	12	8	6 1/5
Imperial	6d. Packets	14	—	—	—	—
	1/- „	—	18	12	8	6 1/5
Paget	6d. Packets	14	—	—	—	—
	1/- „	—	18	12	8	6 1/5
Wellington	6d. Packets	14	—	—	—	—
	1/- „	—	18	12	8	6 1/5

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Barnet	6d. Packets	14	—	—	—	—
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	1/- „	—	18	12	8	6 1/5
Ilford	6d. Packets	14	—	—	—	—
	1/- „	—	18	12	8	6 1/5
Illingworth Slogas	6d. Packets	14	—	—	—	—
	1/- „	—	18	12	8	6 1/5
Imperial	6d. Packets	14	—	—	—	—
	1/- „	—	18	12	8	6 1/5
Leto	6d. Packets	14	—	—	—	—
	1/- „	—	18	12	8	6 1/5
Noctona	6d. Packets	14	—	—	—	—
	1/- „	—	18	12	8	6 1/5
Paget Gravura	6d. Packets	14	—	—	—	—
	1/- „	—	18	12	8	6 1/5
Wellington S.C.P.	6d. Packets	14	—	—	—	—
	1/- „	—	18	12	8	6 1/5

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Griffin , Glossy and Satin		1 0	8 10
Ilford , Glossy, Matt and Carbon		1 0	8 10
Imperial , Glossy		1 0	8 10
Leto-Pluto C.C. , Smooth, Carbon		1 0	8 10
Paget , Glossy and Matt		1 0	8 10
Wellington , Glossy, Matt and Carbon		1 0	8 10

Self-Toning Post-Cards.

	Per packet of	12	144
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Imperial , Glossy		1 0	10 0
Intona , Glossy, Carbon and Matt		1 0	10 0
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Seltona , Matt, Glossy and Cream		1 0	10 0
Wellington , Matt and Glossy		1 0	10 0

All the Post-Cards listed on this page are the
Regulation Size, $5\frac{1}{2}$ ins. $\times$ $3\frac{1}{2}$ ins.

P O S T - C A R D S

“ Gaslight ” Post-Cards.

	Per packet of	12	144
		s. d.	s. d.
Barnet, Glossy and Matt		1 0	11 0
Cyko		1 0	11 0
Ilford		1 0	11 0
Illingworth Slogas, Glossy, Matt and Satin ..		1 0	11 0
Imperial, Matt		1 0	11 0
Leto, Matt, Glossy and Cream Crayon		1 0	11 0
Noctona, Pearl, Matt, Glossy and Satin		1 0	11 0
Paget Gravura, Matt, Glossy and Satin		1 0	11 0
Wellington S.C.P., Matt, Glossy and Carbon ..		1 0	11 0
Wellington S.C.P. De Luxe, Carbon, Art and Glossy		1 0	11 0

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		s. d.	s. d.
Barnet, Matt, Glossy and Semi-Matt		1 0	11 0
Griffin, Platino-Matt, Satin or Glossy		1 0	11 0
Holborn, Glossy, Matt and Semi-Matt		1 0	11 0
Ilford, Matt or Glossy		1 0	11 0
Illingworth, Glossy, Matt and Semi-Matt ..		1 0	11 0
Imperial, Platino-Matt		1 0	11 0
Leto, Matt or Glossy		1 0	11 0
Paget, Matt, Glossy, Satin and Cream		1 0	11 0
Wellington, Matt, Glossy, Carbon C.C., and Ext. Rough		1 0	11 0

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$6 \times 4\frac{1}{4}$ " 9 " ..	1/-	$12\frac{1}{2} \times 10\frac{1}{2}$ " " ..	6/6	
$6\frac{1}{2} \times 4\frac{1}{4}$ " 8 " ..	1/-	15×12 " " ..	8/9	
$8\frac{1}{2} \times 6\frac{1}{2}$ " 12 " ..	2/9	$15\frac{1}{2} \times 12\frac{1}{2}$ " " ..	9/6	
10×8 " 6 " ..	2/-	18×15 " " ..	13/-	

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5×4 " 12 "	1/-	12×10 " 6 "	3/-
$5\frac{1}{2} \times 3\frac{1}{4}$ " 12 "	1/-	$12\frac{1}{2} \times 10\frac{1}{2}$ " 6 "	3/4
$6 \times 4\frac{1}{4}$ " 9 "	1/-	15×12 " 6 "	4/6
$6\frac{1}{2} \times 4\frac{1}{4}$ " 8 "	1/-		

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$5\frac{1}{2} \times 3\frac{1}{2}$ " 14 "	1/-		

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Ins.	pieces.	Ins.	pieces.			Size. No. of
						Ins. P.-C's.
2 $\frac{1}{2}$ × 2 $\frac{1}{2}$.. 19	6d.	4 $\frac{1}{4}$ × 3 $\frac{1}{4}$.. 18	} 1/-	per pkt.	5 $\frac{1}{2}$ × 3 $\frac{1}{2}$.. 12	1/-
2 $\frac{3}{4}$ × 1 $\frac{1}{4}$.. 24		5 × 4 .. 12			5 $\frac{1}{2}$ × 3 $\frac{1}{2}$.. 144	11/-
3 $\frac{1}{2}$ × 2 $\frac{1}{2}$.. 14		6 × 4 $\frac{1}{4}$.. 9			4 $\frac{1}{4}$ × 3 $\frac{1}{4}$.. 15	1/-
3 $\frac{1}{2}$ × 3 $\frac{1}{2}$.. 10		6 $\frac{1}{2}$ × 4 $\frac{1}{2}$.. 8			4 $\frac{1}{4}$ × 3 $\frac{1}{4}$.. 144	8/9
4 $\frac{1}{2}$ × 2 $\frac{3}{4}$.. 10		8 $\frac{1}{2}$ × 6 $\frac{1}{2}$.. 6				
4 $\frac{1}{2}$ × 3 $\frac{1}{4}$.. 9		10 × 8 .. 6				
		12 × 10 .. 6				

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2 $\frac{3}{4}$ × 1 $\frac{1}{4}$.. 28		5 × 4 .. 14			5 $\frac{1}{2}$ × 3 $\frac{1}{2}$.. 144	11/-
3 $\frac{1}{2}$ × 2 $\frac{1}{2}$.. 15		6 × 4 $\frac{1}{4}$.. 11			4 $\frac{1}{4}$ × 3 $\frac{1}{4}$.. 15	1/-
3 $\frac{1}{2}$ × 3 $\frac{1}{2}$.. 11		6 $\frac{1}{2}$ × 4 $\frac{1}{2}$.. 9			4 $\frac{1}{4}$ × 3 $\frac{1}{4}$.. 144	8/9
4 $\frac{1}{2}$ × 2 $\frac{3}{4}$.. 11		8 $\frac{1}{2}$ × 6 $\frac{1}{2}$.. 6				
4 $\frac{1}{2}$ × 3 $\frac{1}{4}$.. 10		10 × 8 .. 6				
		12 × 10 .. 6				

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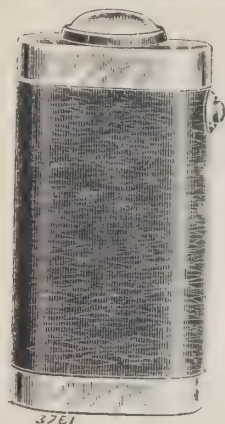
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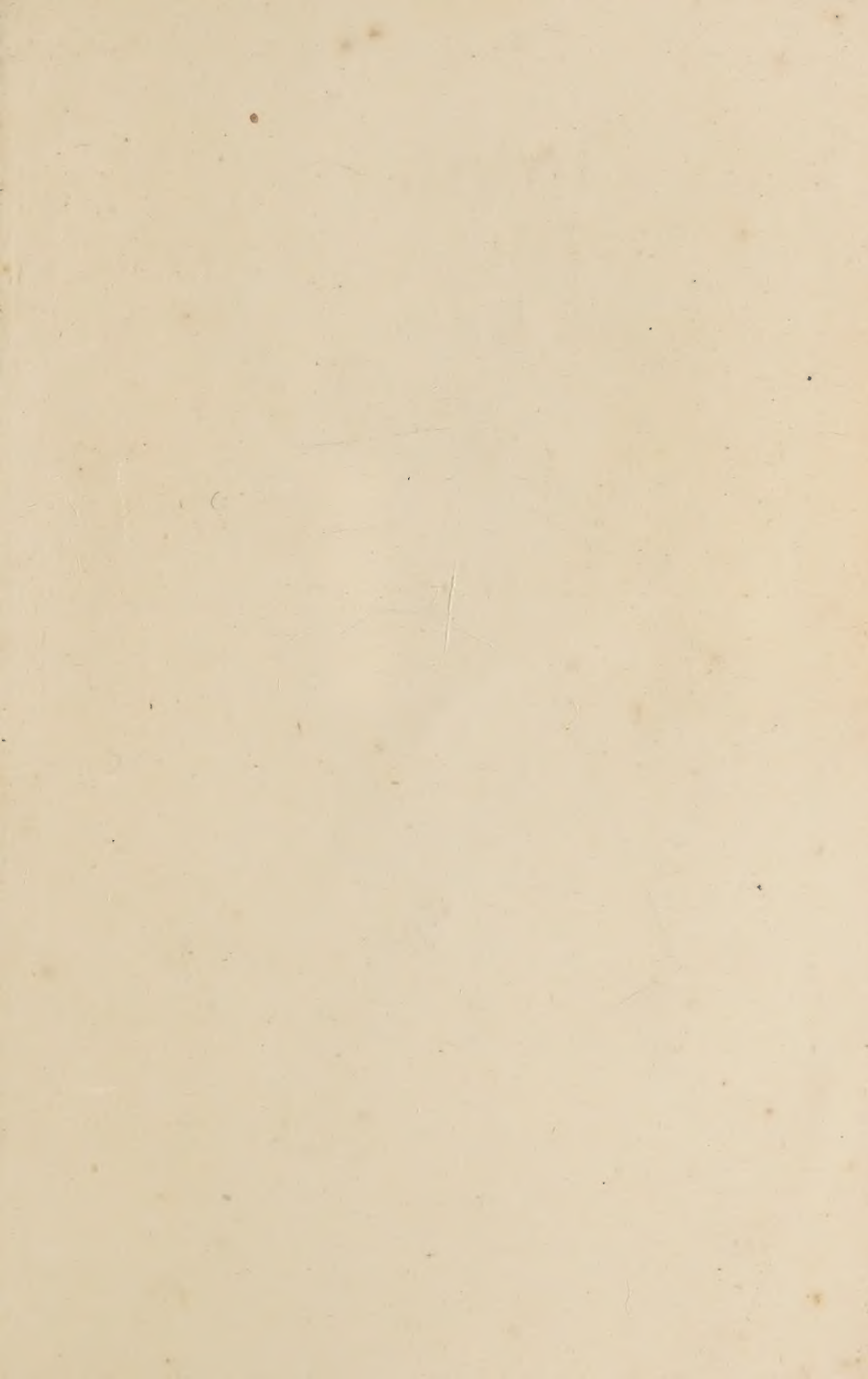
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